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GUGGENHEIM
INTERNATIONAL EXHIBITION
1967

SCULPTURE FROM TWENTY NATIONS

THE SOLOMON R. GUGGENHEIM MUSEUM
NEW YORK
OCTOBER 20, 1967—FEBRUARY 4, 1968

ART GALLERY OF ONTARIO
TORONTO
FEBRUARY—MARCH, 1968

THE NATIONAL GALLERY OF CANADA
OTTAWA
APRIL—MAY, 1968

MONTREAL MUSEUM OF FINE ARTS
MONTREAL
JUNE—AUGUST, 1968

THE SOLOMON R. GUGGENHEIM FOUNDATION

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The Guggenheim International Exhibitions had their origin in 1956. While all previous shows of this series presented surveys of painting, the subject of the current selection is sculpture.

The hopes for the Exhibitions have been from the outset that they would be significant in the field of art and also would be an important manifestation of international good will. The methods and rules for the Guggenheim Internationals have been modified over the years as we have sought constantly to find a formula that would achieve these objectives as nearly as possible.

In the current show, there are two major departures: one is the abandonment of a rigid system of national quotas; the other is the substitution of purchase awards for the originally established prize structure. The mode of selection has also changed over the years in our constant search for improvement.

This Fifth Guggenheim International Exhibition was staged by Thomas M. Messer, the Museum's Director, who in turn drew upon extensive advice and assistance. The exhibition project has been completed in cooperation with leading Canadian museums under whose auspices it will be presented, following the inauguration in New York, during the spring and summer months of 1968.

Harry F. Guggenheim, President

The Solomon R. Guggenheim Foundation

LENDERS TO THE EXHIBITION

Artists lending their own works are not listed below.

Richard Brown Baker, New York
Richard Bellamy, New York
Paul and Timothy Caro, London
Mr. and Mrs. Wilfred P. Cohen, New York
Estate of Frederick Kiesler
Estate of David Smith
Mr. and Mrs. Arnold B. Glimcher, New York
Noah Goldowsky, New York
Miss Sarah Dora Greenberg, New York
Joseph H. Hirshhorn Collection
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Mr. and Mrs. David L. Paul, New York
Kenneth Schnitzer, Houston
Mr. and Mrs. Rudolph B. Schulhof, Kings Point, New York

Stedelijk Museum, Amsterdam
Albright-Knox Art Gallery, Buffalo
The Museum of Fine Arts, Houston
Kyoto Municipal Museum of Art, Kyoto
Storm King Art Center, Mountainville, New York

Galleria dell' Ariete, Milan
Galerie Claude Bernard, Paris
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Sidney Janis Gallery, New York
Lefebvre Gallery, New York
Galerie Maeght, Paris
Marlborough Galleria d' Arte, Rome
Marlborough-Gerson Gallery, New York
Galería Juana Mordó, Madrid
Galerie Müller, Stuttgart
Pace Gallery, New York
Park Place Gallery, New York
Betty Parsons Gallery, New York
Perls Galleries, New York
Stephen Radich Gallery, New York
Galerie Denise René, Paris
Rowan Gallery, London
Tokyo Gallery, Tokyo
Galerie van de Loo, Munich
Nicholas Wilder Gallery, Los Angeles
Galerie Renée Ziegler, Zürich

ACKNOWLEDGEMENTS

A sculpture survey is a complex undertaking based upon the creative and technical contributions rendered by many qualified individuals over a prolonged period of time. Determination of a policy framework by the President and Trustees of the Foundation preceded its implementation by the Director and the Staff of this Museum. A search for new talent and a reevaluation of established reputations—all within limits of availability of the desired works—were the two main processes of the preparatory stage. Eventually a logistic situation of considerable magnitude, beginning with the assembling of material from widely scattered parts of the world and ending with installation and presentation details, devolved upon the professional staffs.

The world-wide search for specific works has been assigned to Edward Fry, and it is on the basis of his findings furthered by artists, collectors, dealers, museum officials, and generally of individuals with special closeness to the subject that final decisions were reached. Mr. Fry therefore deserves much credit for exhaustive preparatory work while the undersigned accepts ultimate responsibility for commissions and omissions alike.

We are deeply indebted to all lenders whose names are separately listed. While it is impossible to acknowledge the very numerous contributions made toward this project during the past three years, the following individuals are listed because of the extensiveness of their help and assistance: Mr. Kazuo Akane, Kobe; Mr. Božo Bek, Zagreb; Mr. Richard Bellamy, New York; Dr. László Bényi, Budapest; Mr. Irving Blum, Los Angeles; Mr. Alan Bowness, London; Mr. Wiesław Borowski, Warsaw; Mr. J. W. Borcoman, Ottawa; Mr. David Brooke, Toronto; Donna Carla Castelbarco, Milan; Professor Herschel Chipp, Berkeley; Mr. Ješa Denegri, Belgrade; Mr. Gillo Dorfles, Milan; Mr. Donald Droll, New York; Mr. Akio Fujieda, Kyoto; Mr. José María Moreno Galvan, Madrid; Dr. Werner Hofmann, Vienna; Mme. Vera Horvat-Pintarić, Zagreb; Mr. Pål Hougen, Oslo; Mr. Atsuo Imaizumi, Kyoto; Mr. Knud Jensen, Humlebaek; Mr. Zoran Kržičnik, Ljubljana; Mr. Tamon Miki, Tokyo; Baronessa Beatrice Monte della Corti, Milan; Mr. Edo Murtič, Zagreb; Mr. Yusuke Nakahara, Tokyo; Mr. Denraburo Nakamura, Tokyo; Contessa Carla Panicali, Rome; Mr. Alejandro Cirici-Pellicer, Barcelonn; Mr. Miodrag Protić, Belgrade; Miss Jasia Reichardt, London; M. Pierre Restany, Paris; Mr. John Russell, London; Dr. Jiří Sětlík, Prague; Mr. Ryszard Stanislawski, Warsaw; Mr. Herman Swart, Amsterdam; Miss Beate Sydhoff, Stockholm; Mme. Gizela Szancerowa, Warsaw; Mr. Yoshiaki Tono, Yokohama; Mr. Maurice Tuchman, Los Angeles; Mr. Takashi Yamamoto, Tokyo.

The preparation of an exhibition and of an accompanying catalog of the scope and magnitude here described involves more than the usual exertion of curatorial and technical museum departments. Their work on all levels is therefore acknowledged here with much grateful awareness of its full extent. This Fifth Guggenheim International is co-sponsored by leading Canadian Museums and it is therefore my privilege to thank the Directors of The National Gallery of Canada in Ottawa, the Art Gallery of Ontario in Toronto, and the Montreal Museum of Fine Arts for their patient and valuable cooperation.

PREFACE

The Guggenheim Internationals are attempts to gather the best recently produced works of art from available sources. As an objective, this would hardly seem open to discussion. As a procedural outline, however, such an aim is meaningless unless it is further defined within a set of prevailing circumstances. To begin with, *the best* is a vague concept. It has neither size, nor age, nor origin and lends itself to the most diverse and contradictory interpretations. To deal with it at all, the proposition must be narrowed from the outset to entities that may be meaningfully compared. Thus the Fifth Guggenheim International Exhibition with which we are here concerned is restricted to sculpture; it spans the years since 1960; and, it is meant to reflect creative attainments throughout the world. The exhibition framework thus rests on three determining elements—time, medium and scope.

The established *time-span* has implications beyond its seven years' duration. It comprises first, the works of artists who have helped to shape the sculptural identity of the 20th century decades ago and whose creative contributions have continued into the current decade. For exhibition purposes this old master label applies to sculptors born before 1910. A mid-generation, whose birthdays fall between 1910 and 1925 and which has in many instances made its most vital contributions in the years covered by this survey, follows chronologically. Lastly, and in some ways most importantly, there are the directions indicated by contemporary practitioners who, born after 1925, are today in their early forties at the most. Thus three creative generations each relatable within itself meet in the period under consideration. Engaged in simultaneous activity, each reflects very different pre-suppositions and expresses through its work ideals, aspirations and sensibilities that cannot be compared meaningfully within a single standard.

Even more problematical than the time variant is the application of the term "sculpture", *the artist's medium*. There was a time when everyone knew what sculpture meant. A solid and static three-dimensional object, it stood in space and thereby was clearly different in kind from the flat, square or rectangular surfaces that signified painting. In the 1960's many artists have exceeded such separations by creating modes that do not fit inherited categories. Painting, once a flat art, may now bulge forward, thereby shedding its attributes without necessarily embracing the sculptural alternative. The once solid masses of sculpture now are pierced and perforated. Solidity is further reduced through translucent surfaces which, together with materials borrowed from the modern industrial scene, have begun to replace the traditional wood, stone, and metal. Motion has added itself as a formal component in "kinetic art" and artificial light sources are enriching the vocabulary as "optical art". The sculptural object which until recently lived easily within prevailing definitions has slid down from its pedestal to confront us in material ambiguity, to confuse us with diminished solidity, often abandoning static calm

for gentle or convulsive motion, and flickering at times before our eyes as color and light widen the artist's formal repertoire. Proclaiming its unconcern with "beauty" contemporary experimentation stresses its intent to use every possible means to manifest thought and to create material equivalents of a new and complex awareness. Since sculpture as it was known has been transcended by such developments, the question arises where the limits of sculpture are—a question that can only be answered arbitrarily and for the limited purposes of a specific occasion.

The exhibition's *international scope* also poses interesting dilemmas since geographical limitlessness upon close scrutiny shows itself as an inverted limit. While the search for sculpture of quality encompassed all accessible parts of the world, *the best* has been observed to concentrate itself in a relatively few centers in which the necessary technical, mechanical and spiritual pre-conditions for the exercise of sculpture prevail. An international style has become a firmly established notion in our time. This means the near-elimination of national characteristics and their displacement by a worldwide identity of creative aims. The result of such homogeneity of purpose is a self-engendered standard which rejects as irrelevant other theoretically imaginable measures of excellence. If, therefore, the sculpture gathered from a world-wide spectrum may lay claim to qualitative superiority, it is not so much because of its technical perfection, nor as a result of its expressive strength, but because of a demonstrated capacity to partake in an exchange of sculptured thought that through its implicit meanings engages the creative attention of those conversant with the language of forms.

Seen in this light, *the best* becomes a personal and, therefore, a fallible choice of about one hundred available works that conform to a pragmatic definition of the medium of sculpture—works searched out in accessible and plastically engaged parts of the world and created within two thirds of this century's seventh decade. National categories have not been stressed in this exhibition. Instead existing uniformities within each generation have been given more emphasis than they usually receive. Sculpture, for the purposes at hand, has been defined in an orthodox sense with emphasis upon its representative and material origins, and to the exclusion of "post-sculptural developments" which deserve a separate and full presentation and quite possibly another name. Style, to the degree to which it emerges, must be comprehended broadly as an inevitable mark of our age rather than as a similarity in mode or an identity of idiom.

Finally it should be stated that no exhibition is made in or for a vacuum and that this selection, like any other museum choice has been adjusted to a scale and a scope prescribed by the structure and the dimensions of the recipient institution—in this case the spiral ramps and the adjoining spaces of the Guggenheim Museum.

T.M.M.

INTRODUCTION

by EDWARD F. FRY

Inevitably, a definition of sculpture *per se*, if only implicit and subject to revisions, must enter into an appraisal of its contemporary achievements. An approach suitable for dealing with sculpture previous to the beginning of the twentieth-century is inadequate for its more recent history, and this disparity increases as one draws nearer to the present. The interchangeability of solid and void, a long established tradition of twentieth-century sculpture, has devalued all previous criteria based on the idea of mass in favor of those relating to space; it is the means by which space, not mass, is treated that characterize modern sculpture. Similarly the sculptor's traditional materials of stone, bronze, and wood, as well as the techniques long associated with them, have ceased to occupy the unique role which was once theirs. An even more important change has occurred in the function of sculpture. Until the later nineteenth century the ends toward which sculpture was directed were either commemorative, with portraits and monuments; or symbolic, as in sculpture with mythological, religious, or historical content. These functions for sculpture, with the exception of portraiture, were already in decline by the last quarter of the nineteenth century, and during the first half of the twentieth have survived only in rare instances, there considerably modified and attenuated.

Long before the 1960's, however, twentieth-century sculptors were increasingly directing their works toward new symbolic ends, centering on aesthetics itself, such as propositions concerning three-dimensional perception; the creative process; principles of composition and the relations of color, volume, planes, and lines to each other; and speculations on the nature and role of a work of art. These ends now constitute the principal function of contemporary sculpture. The central issue, however, common to sculpture of today as well as of the past, remains a symbolic organization of space, by which sculpture becomes sculpture and not a disguised version of either painting or architecture.

Many of the younger generation of sculptors have begun their careers as painters, and the problem often emerges as to whether a given work is painting or sculpture. Usually such borderline situations are resolved through consideration of whether or not the work in question depends on the frontal development of a plane: if the total perception of such a work may be accomplished from a frontal vantage point, and this perception leads to the comprehension of the work as a two-dimensional pattern underlying and controlling any projections or extensions into space, the work is within the domain of painting.

The existence of doubt, however, indicates that a classification by two or three dimensions, though possible, is secondary if not irrelevant to the artist's principal intention. In such cases, this intention is usually either *stylistic*, concerned with the development of formal motifs and compositional methods, and the manipulation of line and color; or *iconographic*, in which the communication of certain images or symbols is the artist's overriding interest. In either instance the medium is of secondary importance and becomes a matter of the artist's conscious or unconscious choice.

Recently the division between sculpture and architecture has also become blurred through the development of "environmental" sculpture; and here the distinction, although of considerable importance, is somewhat more difficult to make. Almost all good architecture has sculptural qualities; thus, a work of contemporary sculpture sometimes resembles an architectural model. But architecture also necessarily possesses two qualities foreign to sculpture: large scale relative to the human body, and social utility or function. Even the most ambitiously environmental sculpture cannot claim both of these qualities and in fact is usually closely tied to a human scale.

Many contemporary artists have reacted against the conception of sculpture as a rare or precious object, mounted on a pedestal to symbolize an ideal separation from the world. Among the sculptors who reject this traditional position it has become a commonplace to create works which sit on the floor or ground without a pedestal, or which are attached directly to a wall or suspended from a ceiling. As noted above, one of the few limits which seem to operate, consciously or not, in such environmental sculpture is a cannily applied human module: the work is never at an exactly human scale and very rarely smaller. Nor is it often very much larger in scale than is necessary to avoid a confusion, in the perception of the spectator, with an image of the human body. These limitations of scale are curiously yet logically almost identical to those in Hellenic and Renaissance classical sculpture.

When, however, the contemporary sculptor makes large works, with or without the conscious desire to create an environment, he enters a problematic realm of another order, in which the definition of the medium and its limits again becomes relevant: if a sculpture reaches a size large enough to fill a room or gallery, it is no longer simply sculpture, even if conceived in relation to the scale of the human body. At such a point sculpture crosses a boundary, beyond which lies either stage design or interior architecture. The breaching of this limit in recent years has often been highly productive over the short run: the extension of an artistic medium into unfamiliar territory always produces the tension of novelty during the period of its assimilation. After this stage, however, the artist must find yet further and possibly even more extreme means of challenging the nature of his medium, if he would continue to evoke the psychological climate of shock, tension, and novelty.

The hidden motivation within this recent exploitation of scale and limit in sculpture is the artist's unwillingness to continue working within the context of existing formalist styles, most of the potentialities of which have already been realized and which are fast becoming clichés of design. Barring the almost insuperable problem of creating a new and compelling iconography, the most tempting path for many sculptors is formalist invention coupled with large scale. Even these innovations are in many instances new versions of old geometries or design problems, and will eventually revert to their original status as cliché, once the disguise of dramatic size has been penetrated and discounted.

The conception of sculpture and of its limits, as indicated above, is intended as a point of departure for situating the intentions of contemporary artists within a broad framework. The consequences of such a norm for sculpture might appear to be self-defeating, if an increasing number of sculptors were to make it irrelevant and thereby proclaim the end of sculpture in any strict sense—an event that would signal changes of extreme importance in culture and society were it to occur. There are in fact indications that the cultural function of sculpture may at some future date be absorbed in large part by aspects of architecture, design and technology.

At present, however, sculpture remains a highly fertile and inventive medium; and the range of possibilities and limits suggested for it here is not only relevant to its contemporary achievements but also useful in clarifying the innovations of post-sculptural art, as well as those of artists using light and movement. Thus, most light and kinetic art, even if nominally presented in a three-dimensional format, resolves itself into a two-dimensional pattern or sequence of patterns. A few kinetic artists, notably Alexander Calder, Jean Tinguely, George Rickey, and Pol Bury, use movement to articulate space or to create metaphor; they are sculptors and should be considered as such. A somewhat greater number of artists use movement in order to explore and map its potentialities and are neither painters nor sculptors, but true kineticists.



If one examines the general situation of sculpture today (and of painting as well) the most striking facts to emerge are, first, that the best and most advanced work is being done in a relatively small number of places. Sculpture, even more than poetry, is a cultural luxury; and because of the relatively great expense involved in its production, it flourishes today almost always in large cities supported by rich and highly developed technological societies—New York, London, Tokyo, Los Angeles, Düsseldorf, Milan, Paris. It is further remarkable that with few exceptions the English-speaking peoples exert a sculptural hegemony over the rest of the world.

In the case of Great Britain, Henry Moore and Barbara Hepworth maintain their positions as salient figures in a national sculptural renaissance which they inaugurated. The work of both continues to be based on an uneasy and fluctuating amalgam of late cubist anthropomorphism with a romantic philosophy or organicism and vitalism. Although the precise tenets of this philosophy are elusive, they revolve about the idea, felt more than thought, that sculpture should reflect the forms and processes of natural life and that consequently the sculptor will be able to capture the essence of organic life within the inert material of his works. The immediately succeeding generation of English sculptors remain prominent through the works of William Turnbull, Eduardo Paolozzi, and Anthony Caro. During the 1960's all have rejected the humanist-vitalist tenets of Moore, with varying degrees of urgency and

persuasiveness; this rejection was not accomplished immediately, but tentatively and in a more or less empirical fashion. It was Caro, significantly a former assistant to Moore, who at the beginning of the 1960's led the way in turning from traditional materials and methods and in exploring new modes of both the composition and presentation of sculpture. The younger British sculptors, of whom Phillip King and William Tucker are representative talents, have gone even further than their predecessors in a categorical rejection of the past; and their preoccupation with environmental and conceptual problems links them closely to their American contemporaries.

By contrast, sculptors in Western Europe, and particularly in France, seem for the moment at least to be concerned more with restating and developing the cubist, constructivist, or surrealist-expressionist innovations of their early twentieth-century predecessors, rather than with attempting fundamentally new approaches to sculpture. In such a situation, the predecessors themselves often continue to dominate the artistic life of their country, as is true, for example, of Marino Marini and Lucio Fontana in Italy. Within this somewhat circumscribed but nevertheless vital European tradition, the highly individualistic talents of Étienne-Martin, Jean Ipousteguy and Piotr Kowalski in France, Eduardo Chillida in Spain, and Pol Bury in Belgium emerge as outstanding examples of the possibilities for renewal and extension of a previously established artistic framework.

The most rapidly developing center of contemporary art is Japan; it is also the least known, notwithstanding attempts in recent years to familiarize Western audiences with its representative talents. Japan today has with few exceptions only one generation of artists of interest, almost all of whom are under forty. Within this group has appeared a significant number of sculptors who are independent both of traditional Japanese art and of eclectic subservience to current occidental styles. Of these, Morio Shinoda, Katsuhiro Yamaguchi, Noriyasu Fukushima, Ken Sakaki, and Kazuo Yuhara are among the outstanding figures, combining technical brilliance and imaginative utilization of new materials with formal invention of a high order. The best work of these sculptors possesses by a kind of secret birth-right the post-classical, non-anthropomorphic qualities achieved with such self-conscious and deliberate effort on the part of young British and American sculptors.

Much of the most radically innovative sculpture in the world today is being produced in the United States, primarily in New York but also in Los Angeles, with an increasingly important exchange developing between these two centers. The sheer quantity and diversity of work being produced throughout the country preclude any overall characterization of American sculpture as a whole. Undoubtedly there is a more intense experimentation with new materials, forms, and stylistic ideas in the United States than may be found elsewhere, as is true also of the speed and intensity with which advanced artistic problems are posed and resolved. However, to compare either sculpture or painting in America with that in Europe or Great Britain, or even within the United States to differentiate between artists in California, on the eastern seaboard, or in other areas, is impossible except at the most general level of national or regional characterizations.

It is only in regard to the works of specific artists, seen within an ideological and historical context, that any pertinent comparisons or critical judgments may be made. But in America, as elsewhere in the world, the sequence and conflict of generations are of decisive importance to the understanding of the contemporary situation in sculpture. The works of today's international old masters, be they the late David Smith, Calder, Gabo, Nevelson, Marini, Moore, Lipchitz, or Picasso, reflect a latter-day continuation of earlier twentieth-century stylistic revolutions, particularly cubism and its expressionist or constructivist postludes. An immediately succeeding generation, comprising artists born generally although not exclusively between 1910 and 1930, underwent a strong reaction against its predecessors: representative sculptors of this include Ipousteguy, Etienne-Martin, Tinguely, Caro, and the Americans Peter Agostini, Richard Stankiewicz, John Chamberlain, Mark Di Suvero, and George Segal. Characteristic of this generation is a selective rejection of its elders' stylistic preoccupations and a romantic obsession with private mythology, of which the principal ingredient is the myth of the artist's own creative process. Thus gesture, experimentation with new materials, technique, and the imprint of elapsed time, whether isolated or combined with a public or private iconography, become in many instances the essential content of the sculptor's work.

The present international generation of young sculptors in their twenties and thirties has continued the revolt of this middle generation by intensifying it to an extreme degree and thereby achieving both the freedom and the limitations of the *tabula rasa*—the clean slate upon which a totally new and independent art may be invented. It is on this common ground that sculptors so seemingly diverse as Tucker, Fukushima, Yuhara, and in the United States Donald Judd, John McCracken, Robert Morris, and Larry Bell meet and pursue parallel goals. Of these the most fundamental would seem to be the escape from history, a romantic attitude which in itself is a recurring characteristic of occidental culture since the beginning of the nineteenth century and hence destined in this current form also to become eventually an identifiable historical phenomenon.

To escape from history is also to escape from art history, which at least for today and the near future implies not only the escape from classical ideas of iconography, composition, and the relation of form to content, but also an escape from the recent past of modern art. Any taint or suggestion of earlier twentieth-century styles must therefore be avoided, and all indications of process eliminated. Hence the extreme preoccupation with either unitary and indivisible, or linear and repetitive, modes of composition: Tucker's parallel cylinders, Judd's repeated elements, McCracken's irreducible slab. In each case the relational, synthesizing compositional methods, basic to Western art from the Renaissance through cubism, have been bypassed. Hence also the almost universal preference of young sculptors for new, often synthetic materials, which possess none of the art-historical connotations of cast bronze or carved wood and stone. These materials, new to sculpture and often adapted from their roles in advanced contemporary technology, are almost always handled by the artist in such a way that in the final work no trace of the creative process is visible.

Fundamental to the ultimate artistic achievements of this contemporary version of the *tabula rasa* are two essential qualities. The first is the artist's capacity to originate clear and unifying concepts, arrived at not through a series of works or the gradual reduction of an idea to its essence, but directly and at the beginning: the conception of the work, be it Anthony Smith's black box or Fukushima's arch, must be completely realized before the work is made. Consequently the sculpture itself may often be partially or wholly executed by assistants, and frequently in a factory. The crucial factor thus resides ever more firmly in the quality of the original conception.

Brilliance of conception alone, however, is insufficient to prevent this mode of sculpture from disappearing into the limbo of the well-designed, well-proportioned object. The conception itself must be accompanied, and at least in part guided, by a distinct sensibility. This sensibility, which is the hidden but essential content of much of the new sculpture in England and America, guides the many choices concerning scale, material, and color posed by the realization of a work. At best, as in the art of Bell, Judd, McCracken, Morris, Tucker, and a very few others, the intensity and purity of the original concept may attain to the logic and power of a sign, exemplifying a sensibility or a state of mind yet eluding all attempts to reduce it either to pure symbol or sheer object. This state of mind is secular, post-metaphysical, and skeptical, and gives assent at most to a belief in a purely man-made, highly sensuous reality.



The era may already be drawing to an irrevocable close in which art is focussed upon the creation of unique, tangible *objects*, to be exhibited and merchandised like other objects. There is already some evidence that a new conception of art is gathering force that will finally emerge to replace the art based in the sensuous and physical qualities of an object. This new art would be only incidentally tangible and serve as witness to the presence of intangible *systems*. At first it would incorporate various manifestations of energy, including light and movement: but eventually the path followed may be that of cybernetics. At present, however, there are only relatively primitive beginnings in this direction. Attempts to create flexible systems range from the static modular reliefs of Vjenceslav Richter to the relatively sophisticated efforts of a small but increasing number of cybernetic artists whose work already transcends even the broadest limits of any traditional conception of sculpture, such as is at issue here. The ultimate goal will be to fulfill the Faustian dream of creating life and intelligence itself; at which point the history of sculpture—be it that of prehistoric fertility images, of antique and Renaissance idealism, the organicism of Arp and Moore, or the kinetic art of Rickey and Tinguely—will have been consummated, and the myth of Pygmalion will have become fact.

The exhibition and the accompanying catalogue are divided into four parts as follows:

- I.** artists who have died during the 1960's and whose work reaches significantly into the current decade
- II.** artists born before 1910
- III.** artists born between 1910 and 1925
- IV.** artists born since 1925

I

ARP

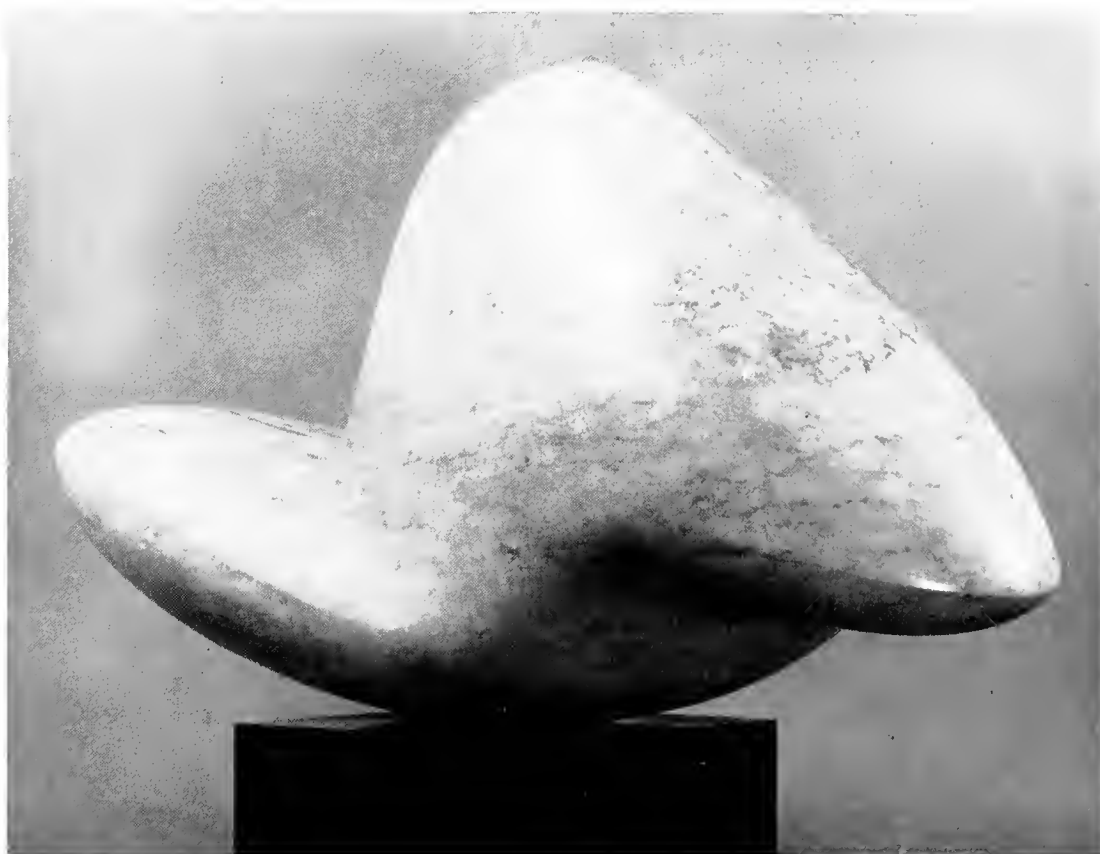
KIESLER

GIACOMETTI

DILLER

DAVID SMITH

KEMENY



JEAN ARP

Born 1887, Strassburg, Germany.
Died 1966, Basel, Switzerland.

Education: 1905-07, Kunstgewerbeschule, Weimar; 1908, Académie Julian, Paris. 1916-19, co-founder of Zurich Dada movement. 1925, participated in first Surrealist Group Exhibition, Galerie Pierre, Paris. 1949-50, travelled in the United States. 1929, first one-man exhibition, Kunsthau, Zurich. Awards: 1954, 1st International Sculpture Prize, XXVII Venice Biennale; 1963, Grand Prix National des Arts, Paris; 1964, Grand Prize, Landes Nordrhein-Westfalen, and Carnegie Award, Pittsburgh International Exhibition; 1965, Goethe Prize, University of Hamburg.

FRUIT OF A STONE. 1959-60.

Marble, H. 23½ x W. 43 x D. 19".

Lent by Galerie Chalette, New York.

In the late 1950's, Arp made a small marble version of this work, based on another very small stone of the 1930's. The present work, executed in marble with the aid of assistants from an original full-scale plaster, represents the final development of these earlier versions and is unique in its present form.

**ARP**

FALLEN LEAF (FEUILLE SE REPOSANT). 1959-65.

Marble, H. 41½", with marble base.

Lent by Sidney Janis Gallery, New York.

This unique marble derives from a similar small bronze of 1959; the original plaster of this early bronze was used as the model from which the later version was made, through the process of stereometric enlargement known as "pointing." Arp himself subsequently perfected the surfaces and configuration of the final marble.

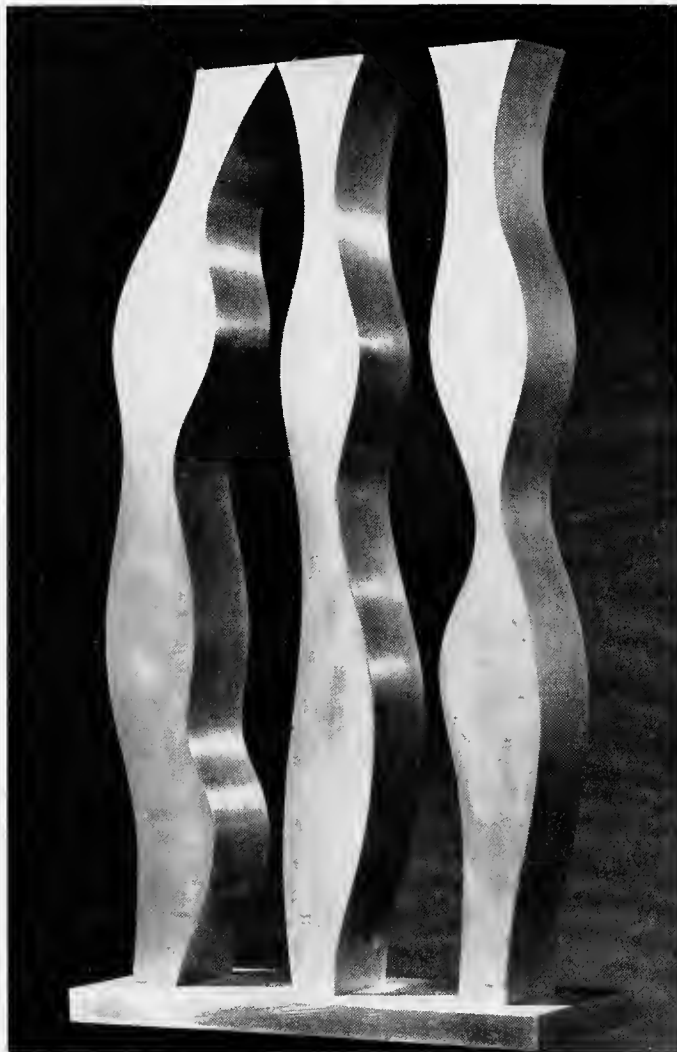


PTOLEMY III (PTOLEMÉE III), 1961.

Bronze, H. 79½".

Lent by Galerie Denise René, Paris.

For such large works in bronze, Arp made editions of three, using a full-scale plaster model as a basis for casting by the lost wax process.



ARP

THREE GRACES (TROIS GRÂCES). 1961.

Wood and duraluminum, H. 20½".

Lent by Galerie Denise René, Paris.

When using duraluminum, Arp habitually made editions of 5 for each work. Here as in other similar late works, the artist made stencils which were used as the basis for a die to cut out the patterns in metal, following which the elements were welded together.



THE MUSTACHE OF MACHINES
(LA MOUSTACHE DES MACHINES), 1965.
Bronze, H. 21 $\frac{3}{4}$ ".

Lent by Galerie Denise René, Paris.

As in his works in duraluminum, Arp here used a stencil for cutting the pattern in bronze, prior to the assembling and welding of the final work.



FREDERICK KIESLER

Born 1896, Vienna.
Died 1965, New York.

Education: Akademie der Bildenden Künste, Vienna (M.A.); Technische Hochschule, Vienna. 1923, designed first "endless house", first stage design, and joined *De Stijl* group. 1926, New York. Worked as architect, scenic designer, furniture designer. 1934-37, Director of Scenic Design, Julliard School of Music. 1936, became United States citizen. 1936-42, Director of the Laboratory for Design Correlation of the School of Architecture, Columbia University. 1947, Paris. 1957, designed World House Galleries, New York. 1965, dedication of "Shrine of the Book" (designed by Kiesler), Hebrew University, Jerusalem.

DAVID, 1964-65. (right)

Detail (above)

Bronze, nickle bronze, stainless steel, H. 89 x W. 94 x D. 72".

Estate of the artist.

Cast posthumously by the raw sand process, in an edition of one only, from the artist's original full scale maquette of plaster and cement. *David* is part of Kiesler's last major work, a sculptural environment 48 feet in length entitled *Us, You, Me*, which depicts allegorically the dilemma between action and meaning in the contemporary world.





ALBERTO GIACOMETTI

Born 1901, Stampa, Switzerland.

Died, 1966, Chur (Coire), Switzerland.

Education: 1919-20, École des Arts et Métiers, Geneva; 1922-25, Académie de la Grande Chaumière, Paris. 1920, first trip to Italy. 1922, with Bourdelle in Paris. 1932, first one-man exhibition, Galerie Pierre Colle, Paris. Awards: 1960, Carnegie Award, Pittsburgh International Exhibition; 1962, Grand Prize for Sculpture, XXXI Venice Biennale; 1964, Guggenheim International Award for painting.

MAN WHO WALKS I (HOMME QUI MARCHE I). 1960. (3 views)
Bronze, H. 71³/₄".

Collection Albright-Knox Art Gallery, Buffalo, Gift of Seymour H. Knox.

Giacometti modelled almost all his late works in plaster or clay, from which editions of six bronzes were cast by the lost wax process.







GIACOMETTI

STANDING WOMAN III (FEMME DEBOUT III), 1960. (left)
Bronze, H. 92½".
Lent by Marlborough-Gerson Gallery, New York.

BUST OF YANAIHARA (BUSTE DE YANAIHARA), 1961. (above)
Bronze, H. 17".
Collection Mr. and Mrs. Wilfred P. Cohen, New York.



GIACOMETTI

ANNETTE VIII. 1962.
Bronze, H. 23 $\frac{3}{8}$ ".
Private collection.

ANNETTE IX. 1964.
Bronze, H. 17 $\frac{1}{2}$ ".
Private collection.



CHIAVENNAN HEAD (TÊTE CHIAVENNA). 1965.
Bronze, H 16¼".
Private collection.
Chiavenna is a town in Italy near the Swiss border.



BURGOYNE DILLER

Born 1906, New York.
Died 1965, New York.

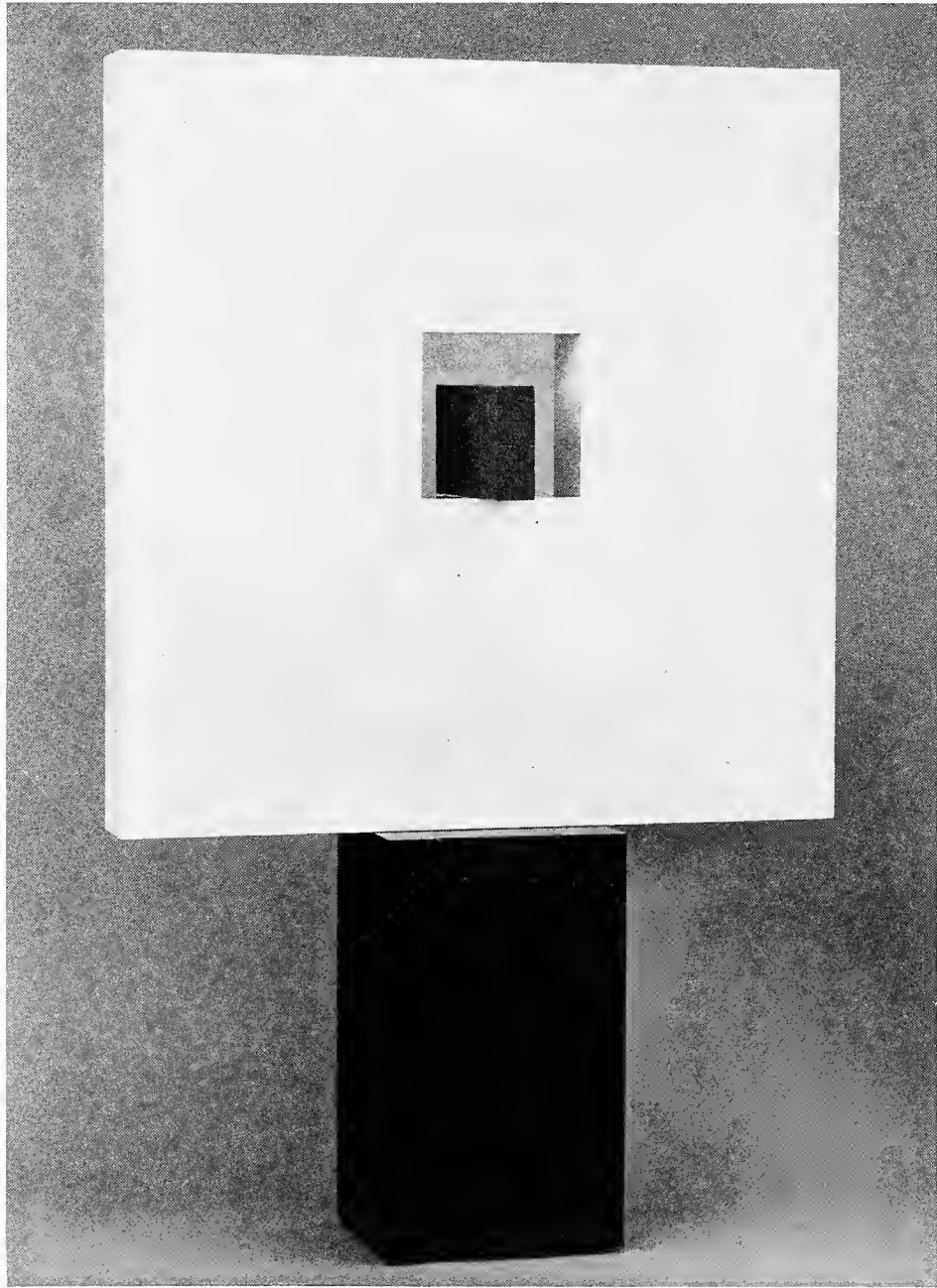
Education: Michigan State University; Art Students League, New York. 1946, first one-man exhibition, Pinacotheca Gallery, New York. 1940-41, Head of Mural Division of the Federal Art Project, New York City; 1941-42, Director of New York City War Service Art Section, W.P.A.

PROJECT FOR GRANITE, NO. 1. 1963.

Formica, H. 84".

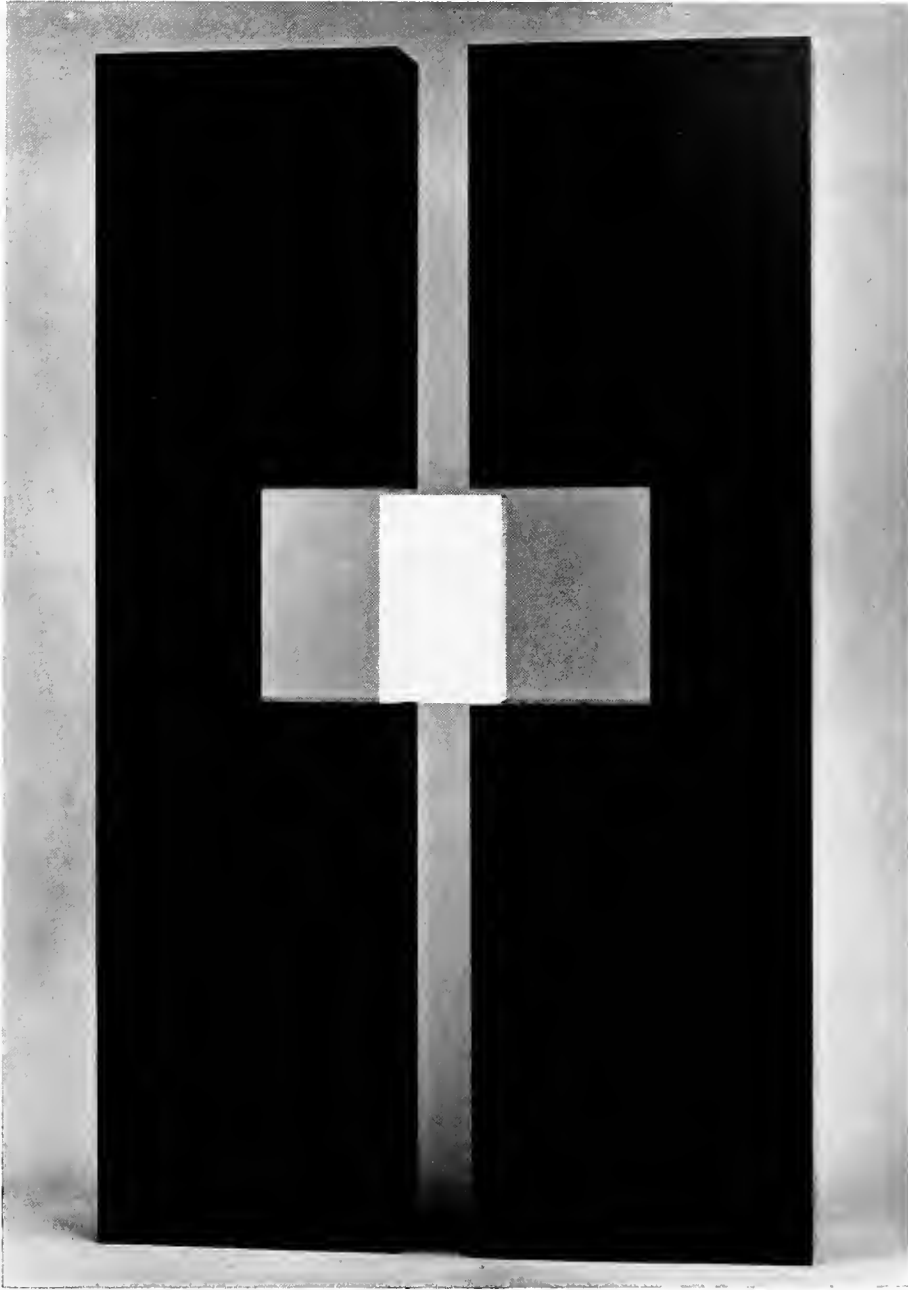
Collection Noah Goldowsky and Richard Bellamy, New York.

All of Diller's sculptures were executed in formica by an industrial fabricating shop according to exact drawings and plans furnished by the artist.



DILLER

PROJECT FOR GRANITE, NO. 6. 1963.
Formica, H. 68 $\frac{1}{4}$ ".
Collection Noah Goldowsky and Richard Bellamy, New York.



PROJECT FOR GRANITE, NO. 10. 1964.
Formica, H. 84".
Collection Noah Goldowsky and Richard Bellamy, New York.

**DAVID SMITH**

Born 1906, Decatur, Indiana.
Died 1965, Albany, New York.

Education: 1924, Ohio University; 1926-30, Art Students League, New York (studied with John Sloan and Jan Matulka). 1935, travelled in U.S.S.R. and Europe. 1962, worked in Voltri and Spoleto, Italy. 1938, first one-man exhibition, East River Gallery, New York. Awards: 1950-51, Guggenheim Foundation Fellowship; 1964, Brandeis University Creative Arts Award.



VOLTRI VIII, 1962. (left)

Steel, H. 79¼ x W. 40¾ x D. 32½".

Estate of the artist, courtesy Marlborough-Gerson Gallery, New York. Like the other twenty-five sculptures made for the Spoleto Festival during Smith's one month visit to Italy in 1962, this work was made in an abandoned factory from fragments of steel which were cut and bent, and then welded together. As is true of almost the entire Smith oeuvre, this work exists in a unique version.

VOLTRON XV, 1963. (above)

Steel, H. 75 x W. 16 x D. 16".

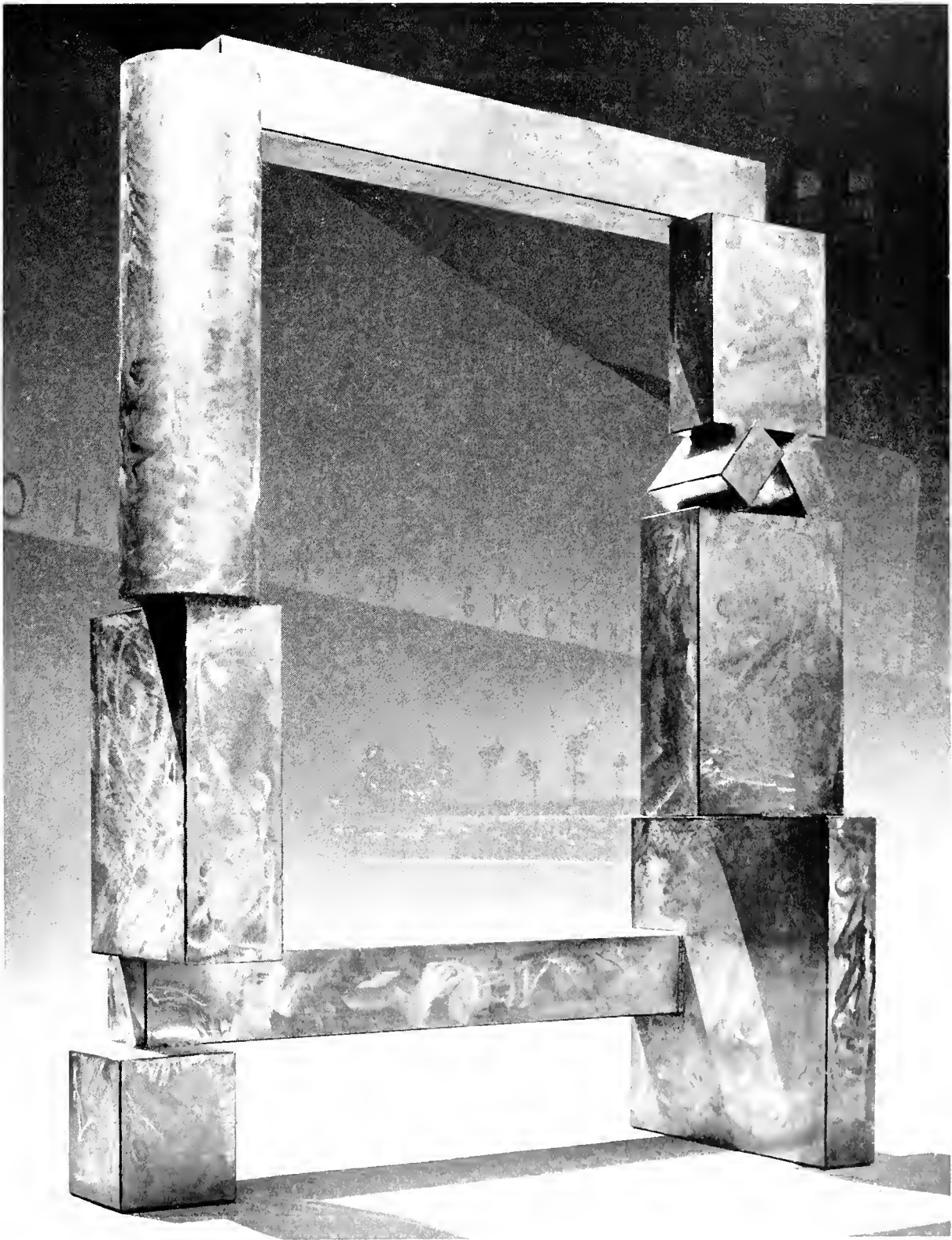
Estate of the artist, courtesy Marlborough-Gerson Gallery, New York. Welded together from steel scrap and foundry tools, incorporated as *objets trouvés*.

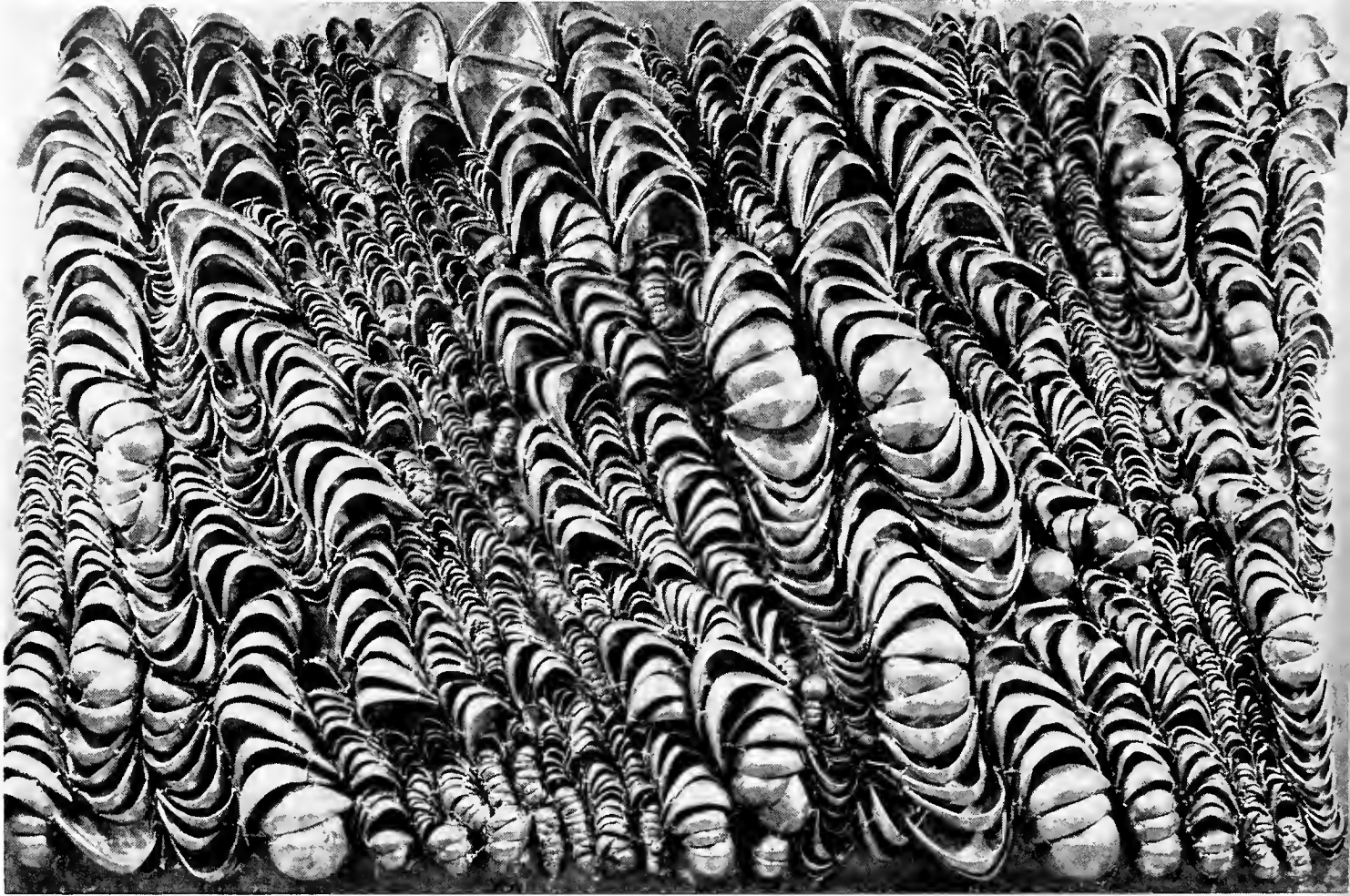


DAVID SMITH

VB XXIII. 1963. (above)
 Steel, H. 69½ x W. 24 x D. 25½".
 Collection Miss Sarah Dora Greenberg, New York.
 A welded assemblage of scrap steel.

CUBI XXVII. 1965. (right)
 Stainless steel, H. 111¾ x W. 87¾ x D. 34".
 Estate of the artist, courtesy Marlborough-Gerson Gallery, New York.
 In the late Cubi series Smith continued his use of welded assemblage, but resorted to more careful planning of composition through preliminary drawings, collages, and trial assembling. The stainless steel surfaces, once welded together, were then roughly buffed to give them a variegated iridescent sheen.





ZOLTAN KEMENY

Born 1907, Banica, Transylvania.
Died 1965, Zurich, Switzerland.

Education: 1924-27, École des Arts Décoratifs, Budapest (studied architecture); 1927-30, École des Beaux-Arts, Budapest (studied painting). 1930-40, Paris; 1940-42, Marseille; 1942, Zurich. 1950, became Swiss citizen.

**VISUALIZATION OF THE INVISIBLE
(VISUALISATION DE L'INVISIBLE). 1960.**

Brass, H. 72½ x W. 106".

Joseph H. Hirshhorn Collection.

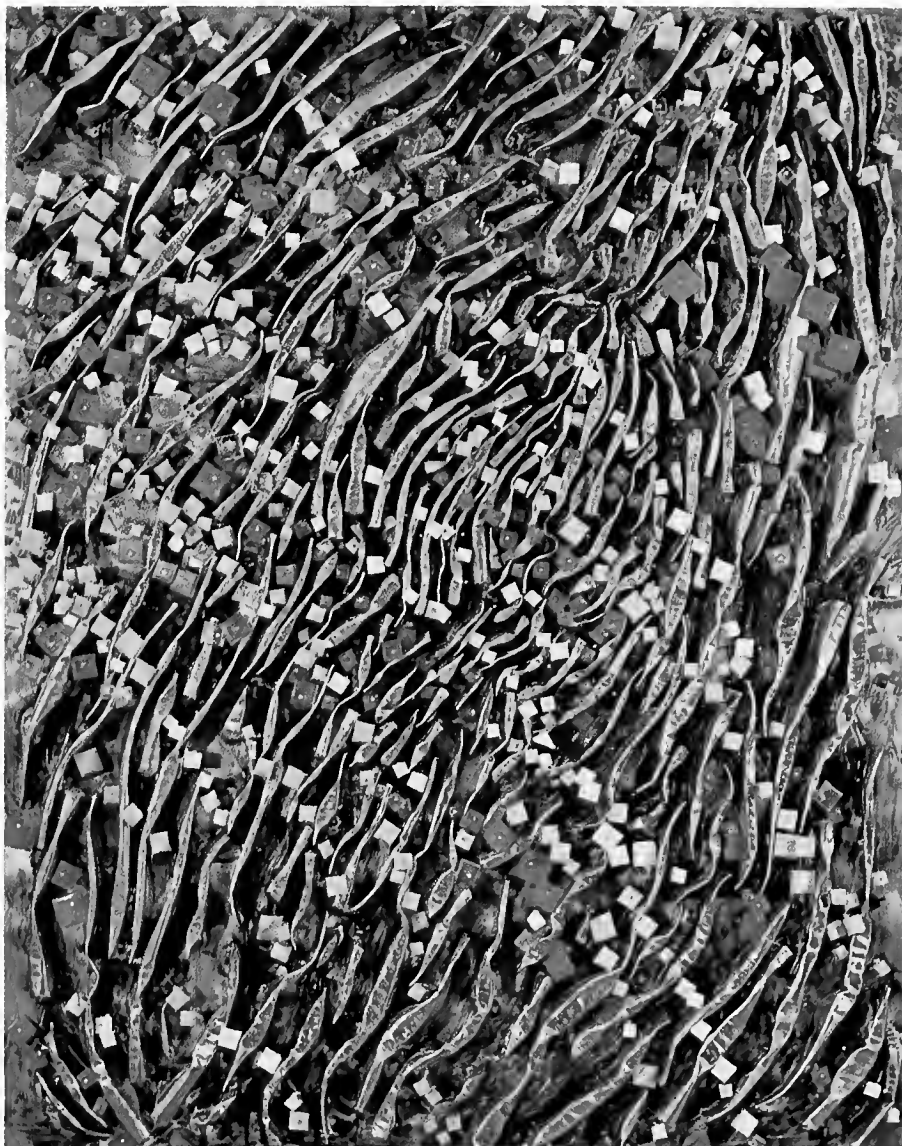
Kemeny's working method here, as almost always during the 1960's, was to solder together strips and pieces of brass which he had previously bent to the desired shape.



IMAGE WITH FOUR SIDES
(IMAGE À QUATRE FACES). 1962.
Iron, copper, wood H. 27 $\frac{3}{4}$ ".
Lent by Galerie Maeght, Paris.

**KEMENY**

THE BELL (LA CLOCHE). 1964.
Brass. H. 30½".
Lent by Galerie Maeght, Paris.
Soldered brass assemblage.



ZEPHYR (ZÉPHYR) . 1964.

Brass, colored polyester (relief), H. 53 x W. 42½".

Lent by Galerie Maeght, Paris.

Brass and plastic elements, soldered together and attached to a supporting panel.

II

PICASSO

LIPCHITZ

CALDER

MOORE

COLLA

FONTANA

NEVELSON

MARINI

HEPWORTH

NOGUCHI

RICKEY

WOTRUBA

BILL

MANZU



PABLO PICASSO

Born 1881, Málaga, Spain.
Residence Mougins, France.

1895, moved to Barcelona. Education: 1897, École des Beaux-Arts, Barcelona; Académie Royale des Beaux-Arts, Madrid. 1900-01, trips to Madrid and Paris. 1904, settled in Paris. 1901, first one man exhibition Galerie Ambrose Vollard, Paris. Awards: 1962, Lenin Peace Prize; Honorary Citizen of Antibes.

STANDING WOMAN (FEMME DEBOUT). 1961.

Sheet iron, polychromed, H. 70 x W. 67".

Collection The Museum of Fine Arts, Houston; Gift from the Esther Florence Whinery Goodrich Foundation.

Picasso's recent series of sculpture in sheet iron, of which this work is a part, were made by metal workers and craftsmen who followed small-scale cut-out sketches which the artist prepared with scissors and paper. This particular work, which exists in two versions, was also the source for a similar monumental sculpture in concrete realized in 1961-62.



JACQUES LIPCHITZ

Born 1891, Druskieniki, Lithuania.
Residence Hastings-on-Hudson, New York.

Education: 1909-11, Académie des Beaux-Arts, Paris (studied with Jean Antoine Ingalbert and Dr. Richet); Académie Julian, Paris (studied with Raoul Verlet); Académie Colarossi, Paris. 1924, became French citizen. 1941, came to United States. Travelled in Europe, Middle East, United States. 1920, first one-man exhibition, Galerie de l'Effort Moderne (Léonce Rosenberg), Paris. Awards: 1909, First Prize for Sculpture, Académie Julian, Paris; 1937, Gold Medal, Paris World's Fair; 1946, French Legion of Honor; 1952, George D. Widener Memorial Gold Medal, Pennsylvania Academy of Fine Arts; 1958, Honorable D.F.A., Brandeis University; 1966, Gold Medal, American Academy of Arts and Letters, New York.

GOVERNMENT OF THE PEOPLE. 1967.

Bronze. H. 51".

Lent by Marlborough-Gerson Gallery, New York.

Lipchitz's preferred working method, used here and for the past 40 years, is to model in plaster from which a bronze cast is made by the lost wax method; Lipchitz retouches the wax model for each cast. The usual edition of his works comprises seven casts; but this work, being the artist's one-sixth scale model for a major monument for the city of Philadelphia, will exist in two casts only, of which this is the first.





ALEXANDER CALDER

Born 1898, Philadelphia.
Residence Roxbury, Connecticut, and Saché
(Indre-et-Loire), France.

Education: 1915-19, Stevens Institute of Technology; 1923-26, Art Students League, New York (studied with George Luks, Guy du Bois, Boardman Robinson and John Sloan). Travelled in Europe, United States, Latin America, India. 1928, Paris. 1928, first one-man exhibition, Weyhe Gallery, New York. Awards: 1952, First Prize, XXVI Venice Biennale; 1953, II São Paulo Bienal; 1956, Medal, Stevens Institute of Technology; 1958, Carnegie Award, Pittsburgh International Exhibition; 1960, Gold Medal, Architectural League of New York; 1962, Brandeis University, Creative Arts Award.

SPIRAL (MOTORIZED STANDING MOBILE), 1966. (left)

Steel with motorized elements. H. 118".

Lent by Perls Galleries, New York.

Constructed industrially from plans and drawings of the artist and under his supervision. The spiral both girates and oscillates, at various speeds and in reverse as well as forward. Its motions are powered by two separate motors that are controlled and synchronized by a flexibly programmed electronic regulator.

TOM'S CUBICLE, 1967. (above)

Steel. H. 120 x W. 116 x D. 79".

Lent by Perls Galleries, New York.



HENRY MOORE

Born 1898, Castleford, Yorkshire.
Residence Much Hadham, Hertfordshire.

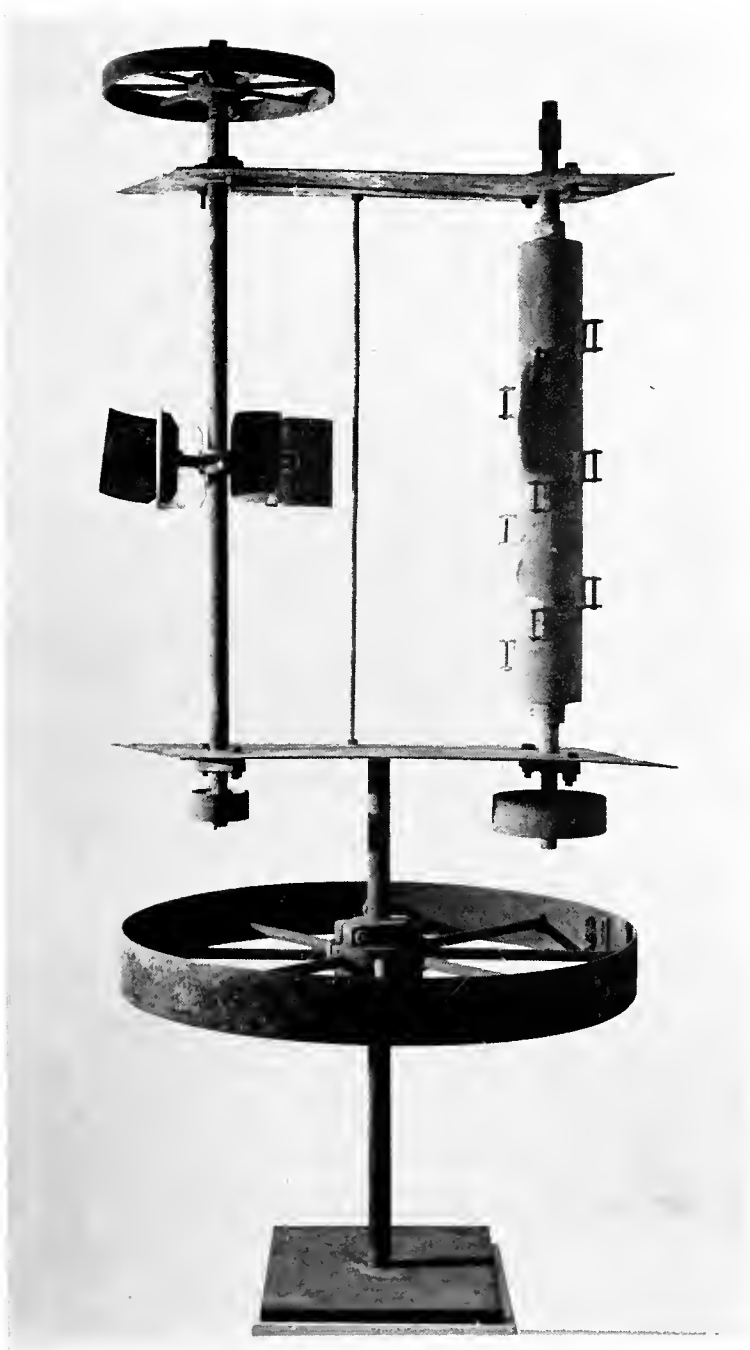
Education: 1919, Leeds School of Art; 1921-26, Royal College of Art, London. 1923, visited Paris; 1925-26, spent six months visiting Paris and Italy. 1936, travelled in Spain; 1946, first visit to United States; 1951-58, trips to Greece, Brazil, Mexico, Italy, The Netherlands, Germany, Yugoslavia and Poland; 1958-65, trips to United States. 1928, first one-man exhibition, Warren Gallery, London. Awards: Honorary Doctorates, 1958, Harvard University; 1959, Cambridge University; 1961, Oxford University; 1966, Yale University; 1948, International Sculpture Prize, XXIV Venice Biennale; 1957, Stephan Lochner Medal, Cologne; 1958, Carnegie Award, Pittsburgh International Exhibition.

RECLINING FIGURE NO. 5, 1963-64.

Bronze, H. 96 x W. 150 x D. 72".

Lent by the artist.

This work began as a small maquette which was then enlarged in two steps, with the aid of assistants, to a full scale plaster model, from which the bronze was cast by the lost-wax method. (Illustration shows the full scale plaster model.)



ETTORE COLLA

Born 1899, Parma, Italy.
Residence Rome.

Education: 1913-20, Accademia di Belle Arti, Parma. 1923, lived in Paris and Brussels; 1924, Munich; 1926, Italy; 1928, visited Switzerland; 1934, London; 1935, Berlin. 1949, founded "Gruppo Origine". 1957, first one-man exhibition, Gallery "La Tartaruga", Rome. Awards: 1937, Prize, International Exhibition "Arte e Tecnica", Paris; 1939 won competition for Chair of Sculpture at Liceo Artistico, Rome.

SOLAR WORKSHOP (OFFICINA SOLARE). 1964.
Iron, H. 84".

Lent by the artist.

Welded assemblage of scrap iron and found objects.



LUCIO FONTANA

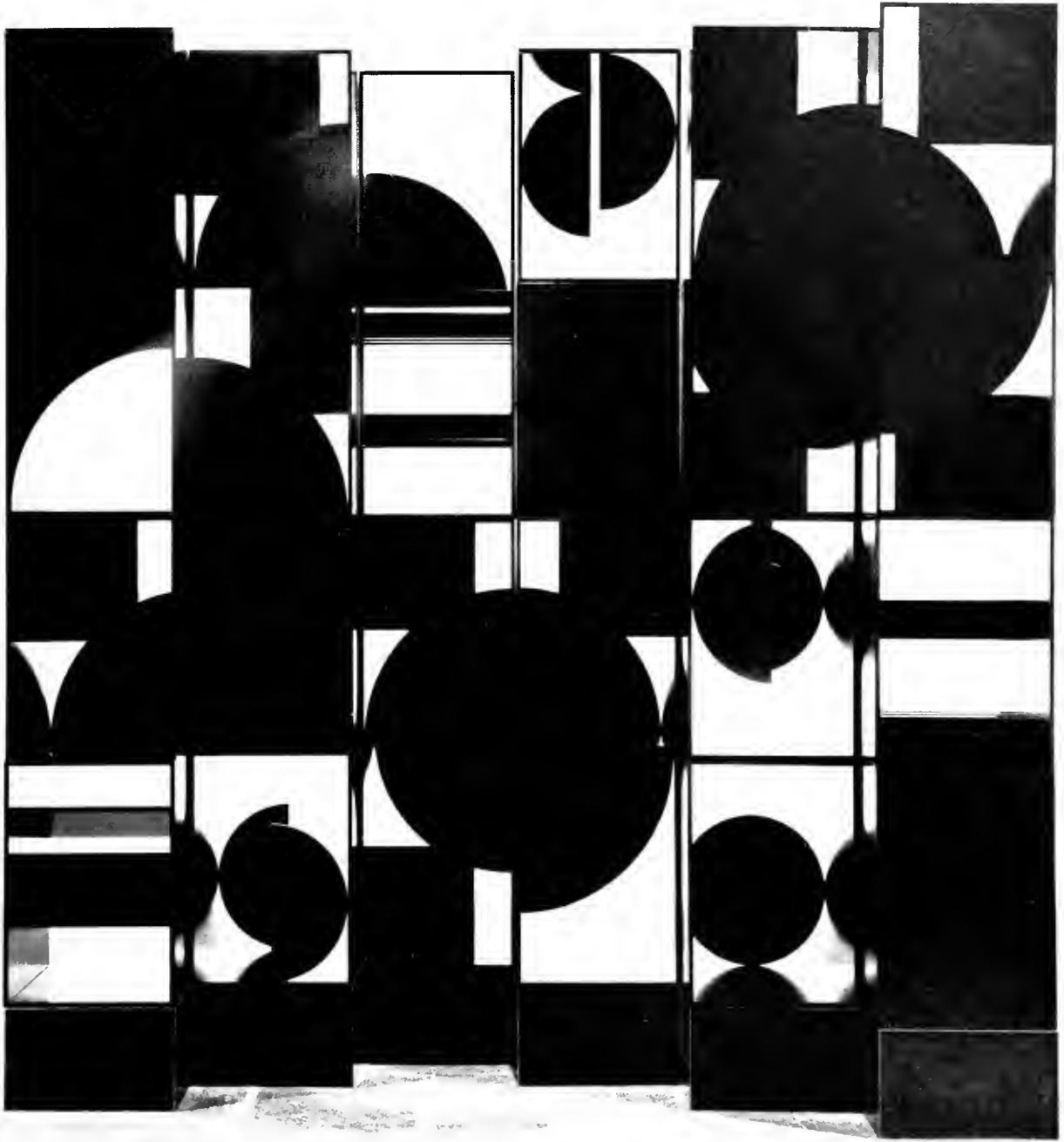
Born 1899, Rosario, Argentina.
Residence Milan.

1905, moved to Italy; 1921, returned to Argentina. Education: 1927-29, Brera Academy, Milan. 1936, Paris; 1939, returned to Argentina for war years; 1947, back to Milan; 1961, visited New York. 1930, first one-man exhibition, Galleria del Milione, Milan. From 1934, a member of Abstraction-Création Group. Awards: 1966, Grand Prize, XXXIII Venice Biennale.

SPATIAL IDEA (CONCETTO SPAZIALE), 1961.

Bronze, 4 spheres, c. 40" diameter each; 1 sphere, c. 35" diameter.
Joseph H. Hirshhorn Collection.

Cast by the lost wax method from the artist's original plaster models in an edition of two complete sets, of which this is the first.



LOUISE NEVELSON

Born 1900, Kiev, Russia.
Residence New York.

1905, immigrated to Rockland, Maine. Education: 1920, studied painting and drawing with Theresa Bernstein and William Meyerowitz; 1931, studied with Hans Hofmann, Munich. 1932, assistant to Diego Rivera on a mural for the New Workers' School, New York City. 1948, travelled in Europe (England, France, Italy); 1950, Mexico. 1953-55, studied under Peter Grippe and Leo Katz at *Atelier 17*, New York. 1941, first one-man exhibition, Nierendorf Gallery, New York. Awards: 1963, Fellowship at Tamarind Workshop, Los

Angeles; 1966, Honorary Doctor of Fine Arts, Western College for Women, Oxford, Ohio.

ATMOSPHERE AND ENVIRONMENT VI, 1967.
Magnesium, black epoxy enamel, H. 102 x W. 96 x D. 48".
Lent by Pace Gallery, New York.

Made by an industrial fabricator after a small-scale maquette and instructions furnished by the artist.



MARINO MARINI

Born 1901, Pistoia, Italy.
Residence Milan.

Education: Accademia di Belle Arti, Florence. 1913, visited Switzerland; 1950, New York for one month, visited England. 1932, first one-man exhibition Galleria Milano, Milan. Since 1940, teacher, Accademia Brera, Milan. Awards: 1935, Grand Prize, II Quadrennale, Romana; 1937, Sculpture Prize, World's Fair, Paris; 1952, Grand Prize for Sculpture, XXVI Venice Biennale; 1954, Feltrinelli Prize, Accademia dei Lincei, Rome.

COMPOSITION OF ELEMENTS (COMPOSIZIONE DI ELEMENTI). 1964-65.

Bronze, H. 39¼ x W. 110¼ x D. 53½".

Collection Mr. and Mrs. Rudolph B. Schulhof, Kings Point, New York. Marini usually makes three casts of his large bronzes, using the lost wax method based on an original model in plaster; this work, however, exists at present in but a single example.



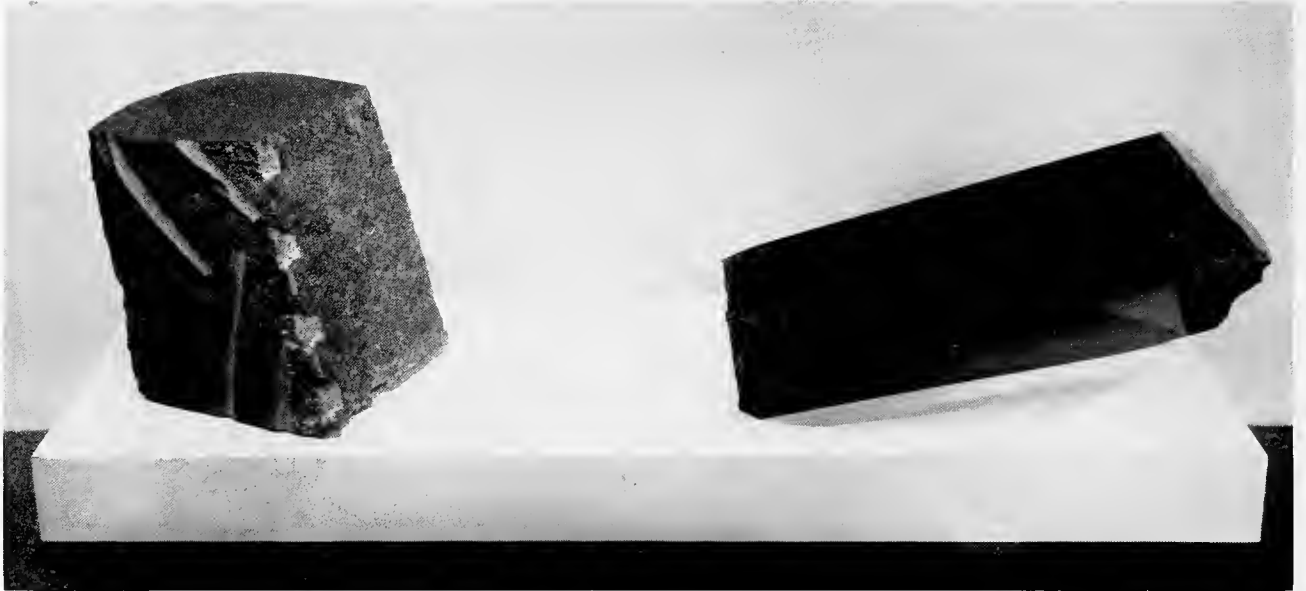
DAME BARBARA HEPWORTH

Born 1903, Wakefield, Yorkshire.
Residence St. Ives, Cornwall, since 1939.

Education: Leeds School of Art; 1921, Royal College of Art, London.
1924-26, Italy; 1932, 1935, Paris; 1959, New York. 1928, first one-man
exhibition, Beaux Arts Gallery, London. Awards: 1959, Grand Prize,
V São Paulo Biennial; 1963, "The Foreign Ministers Award", 7th
Tokyo Biennale; 1965, was created D.B.E. (Dame Commander of the
Order of the British Empire).

THREE STANDING FORMS. 1965.
Stone, H. 69".

Lent by Gimpel Fils, Ltd., London.
Carved directly in stone by the artist.

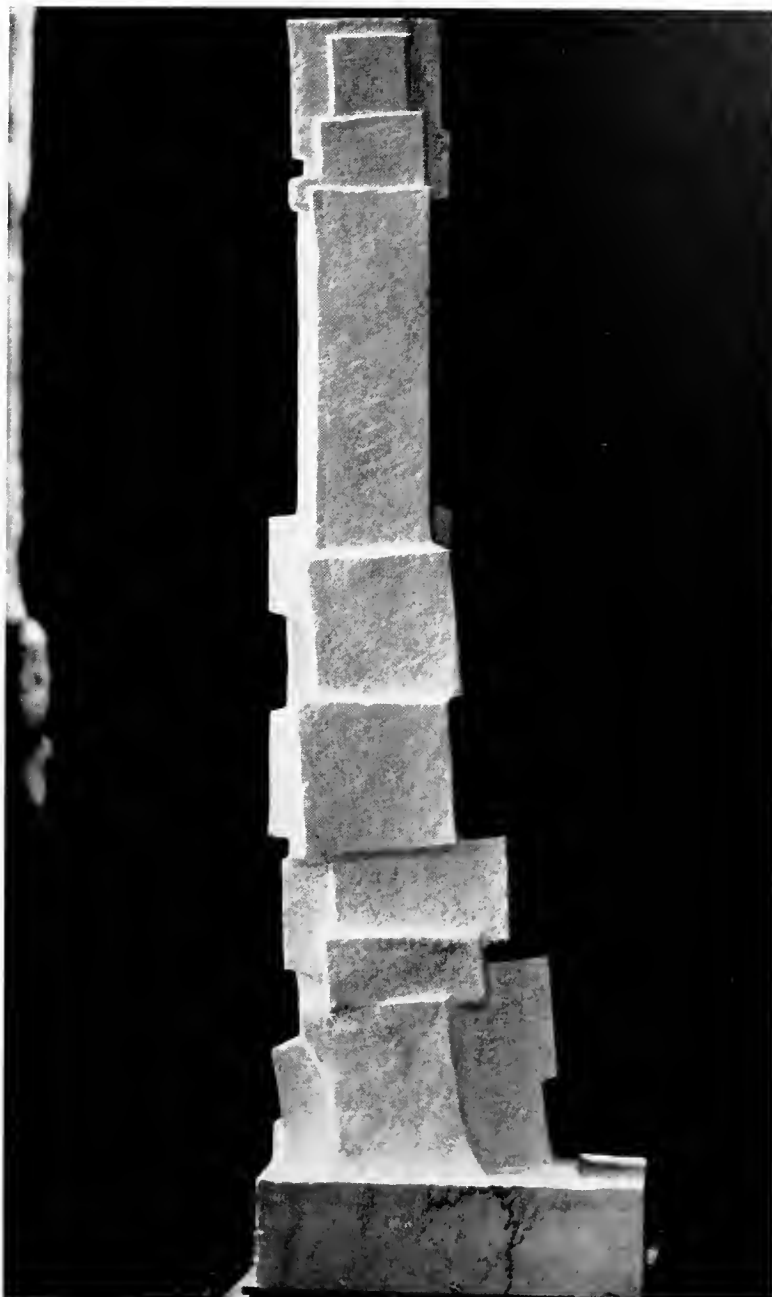


ISAMU NOGUCHI

Born 1904, Los Angeles, California.
Residence Long Island City, New York.

1906-20, Japan. Education: Columbia University (pre-medical); apprenticed briefly to Gutzon Borglum; Leonardo da Vinci Art School, New York; East Side Art School, New York. 1927-29, apprenticed to Constantin Brancusi, Paris. Travelled Mexico, U.S.S.R., the Orient, Europe, Israel, United States. 1929, first one-man exhibition, Eugene Schoen Gallery, New York. Awards: 1927, Guggenheim Foundation Fellowship; 1950, Bollingen Foundation Fellowship; Mr. and Mrs. Frank C. Logan Medal, The Art Institute of Chicago.

RESONANCE, 1966-67.
Marble, H. 24 x W. 66 x D. 22" (with base).
Lent by Cordier and Ekstrom, Inc., New York.
Carved directly in stone by the artist.



FRITZ WOTRUBA

Born 1907, Vienna.
Residence Vienna.

Education: 1921-24, Vienna School of Fine Arts; 1926, School of Anton Hanak; 1927, studied with Professor Steinhof. 1930, Germany, Holland (met Josef Hofmann); 1934, Zurich; 1937, Paris (met Maillol); 1938-45, Switzerland; 1945, returned to Vienna (taught at Akademie der Bildenden Künste); 1947, Rome and Paris; 1951, Munich, Brussels, Switzerland. 1931, first one-man exhibition, Museum Folkwang, Essen.

STANDING FIGURE (STEHENDE FIGUR). 1966.

Carrara Marble, H. 79".

Lent by the artist.

Carved directly in stone by the artist.



GEORGE RICKEY

Born 1907, South Bend, Indiana.
Residence East Chatham, New York.

1913, moved to Scotland. Education: 1921-26, attended Trinity College, Glenalmond, Scotland; 1926-29, Balliol College, Oxford. B.A.; 1928-29, Ruskin School of Drawing, Oxford; 1929-30, Académie André Lhote and Académie Moderne, Paris. 1945-46, Institute of Fine Arts, New York University, graduate study in the History of Art; 1947, State University of Iowa, studied etching under Maurice Lasansky; 1948-49, studied Institute of Design, Chicago. Travels: 1928-30, 1934, Germany; 1933-34, Paris; 1934-37, New York; 1939,

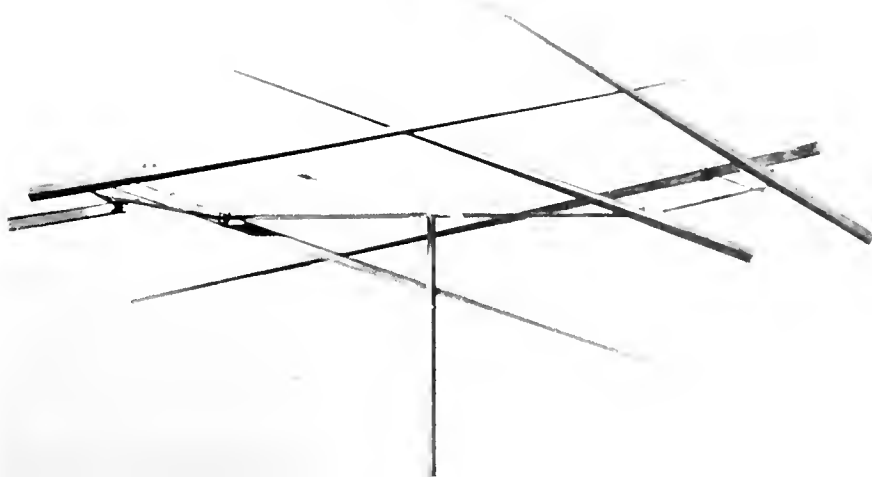
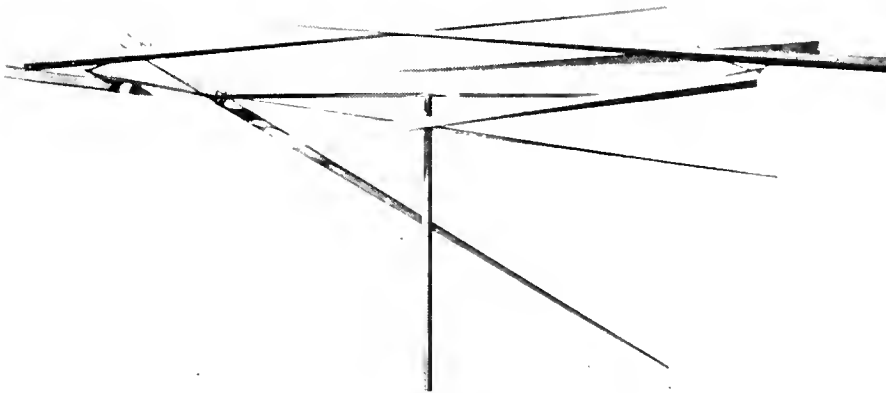
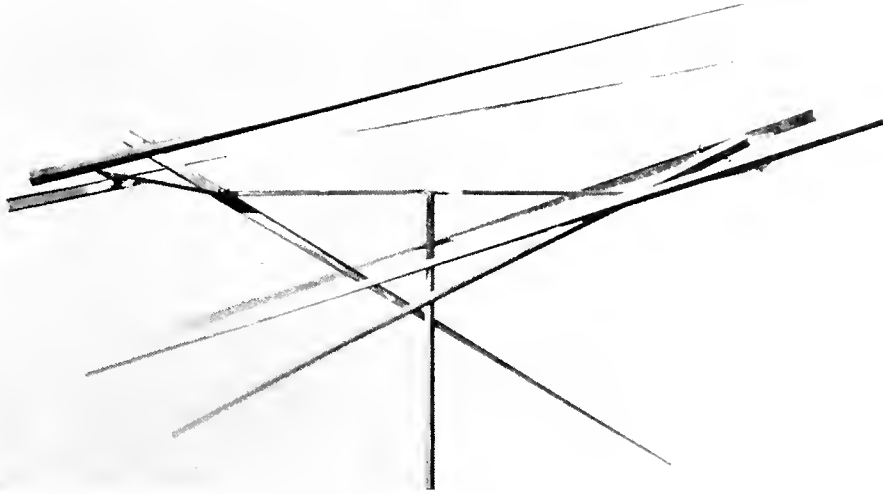
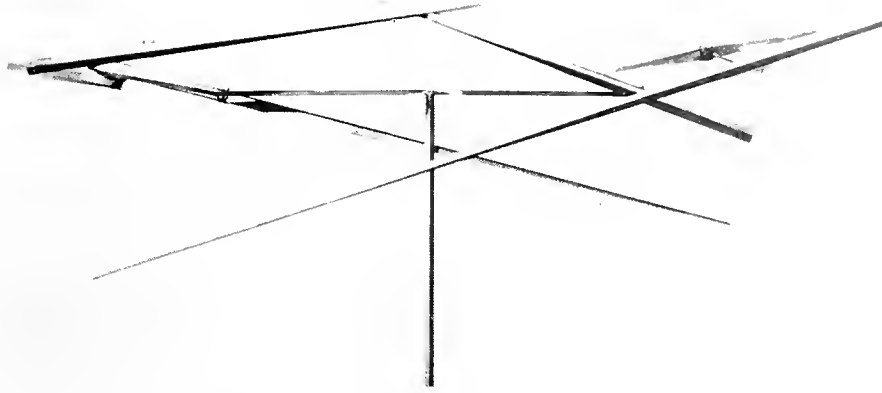
1940, 1951, 1959, Mexico. 1933, first one-man exhibition Caz-Delbo Gallery, New York. Awards: 1960, Guggenheim Foundation Fellowship (renewed 1961).

SIX LINES IN A T. 1965-66.

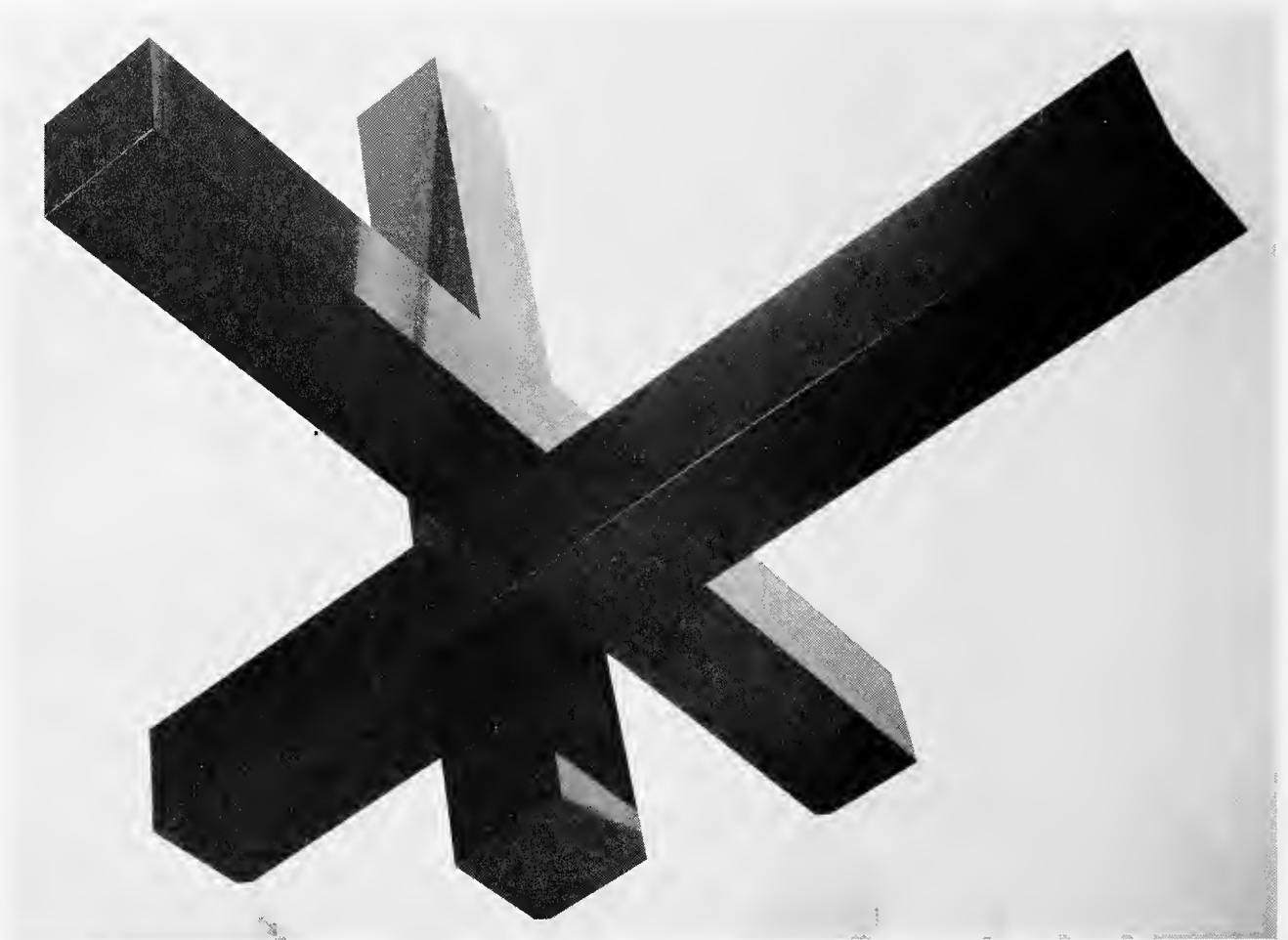
Stainless steel. H. 78½ x W. 128 x D. 30½".

Lent by Storm King Art Center, Mountainville, New York.

Constructed by the artist from preliminary drawings followed by experiments to arrive at proper balance and clearance for each bar.



in motion (detail)



MAX BILL

Born 1908, Winterthur, Switzerland.
Residence Zurich.

Education: 1924-27, Kunstgewerbeschule, Zurich (trained as silversmith); 1927-29, Bauhaus, Hochschule für Gestaltung, Dessau. 1953, lectured Colorado, Rio de Janeiro, São Paulo, and Paris; 1958, lectured Stuttgart, Hamburg, Hilversum. 1963, visited Canada. Active as architect, sculptor, painter and industrial designer. 1945, first one-man exhibition, Galerie des Eaux-Vives, Zurich. Awards: 1936 and 1951, Grand Prix for the design of the Swiss Pavillion, Milan Triennale; 1949, Kandinsky Prize; 1951, First International Sculpture Prize, I São Paulo Bienal.

UNIT OF THREE EQUAL VOLUMES. 1965.

Black granite, H. 31".

Lent by Storm King Art Center, Mountainville, New York.

Made after the artist's designs and specifications by professional stone masons.



GIACOMO MANZÙ

Born 1908, Bergamo, Italy.
Residence Ardea, Rome.

Education: attended evening classes at the Accademia Ciognini, Milan. 1930, moved to Milan; 1936, Paris. 1937, first one-man exhibition, Galleria Cometa, Rome. 1949, commission for doors of St. Peter's, Rome. 1957, commission for doors of Salzburg Cathedral. Awards: 1948, Prize for Italian Sculpture, XXIV Venice Biennale; 1965, Lenin Peace Prize.

SKATER (PATTINATRICE). 1958-66.
Wood, H. 63½".
Collection Algur H. Meadows, Dallas.
Carved directly by the artist.

III

SERRANO

HORIUTI

COUZIJN

JACOBSEN

A. SMITH

AGOSTINI

ÉTIENNE-MARTIN

ARMITAGE

HOFLEHNER

V. RICHTER

BLADEN

JARNUSZKIEWICZ

CASCELLA

CONSAGRA

IPOUSTEGUY

R. MÜLLER

NEGRET

CÉSAR

D'HAESE

TOVISH

BURY

STANKIEWICZ

TURNBULL

KELLY

CARO

CHILLIDA

HAESE

MALICH

PAOLOZZI



PABLO SERRANO

Born 1910, Crivillén-Teruel, Spain.
Residence Madrid.

Education: 1922, Barcelona. 1930, moved to Montevideo, Uruguay; 1956, travelled through Europe; 1957, Italy. 1956, first one-man exhibition, Ateneo de Madrid, Sala Santa Catalina. Awards: 1955. Grand Prize, Second Biennale, Montevideo; 1955. Grand Prize, Third Biennale Hispanoamericana, Barcelona; 1961, "Julio González" Prize, Critics Prize, Salon de Mayo, Barcelona.

MAN WITH A DOOR. 1965.
Bronze, H. 54½".

Lent by the Galería Jnana Mordó, Madrid.

Cast by the lost wax process in an edition of one bronze only.



MASAKAZU HORIUTI

Born 1911, Kyoto.
Residence Tokyo.

Education: School of Applied Arts, Tokyo; Municipal University of Fine Arts, Kyoto (studied with Yuzo Figikawa). Professor, Kyoto Municipal University of Fine Arts. 1963, first one-man exhibition, Kamakura Museum of Modern Art. 1963, Kotaro Takano Prize.

HEXAHEDRON WITH DIMPLES. 1967.
Bronze, H. 21¼".

Lent by Kyoto Municipal Museum of Art.
Cast by the lost wax method in an edition of three bronzes from the artist's original plaster.



WESSEL COUZIEN

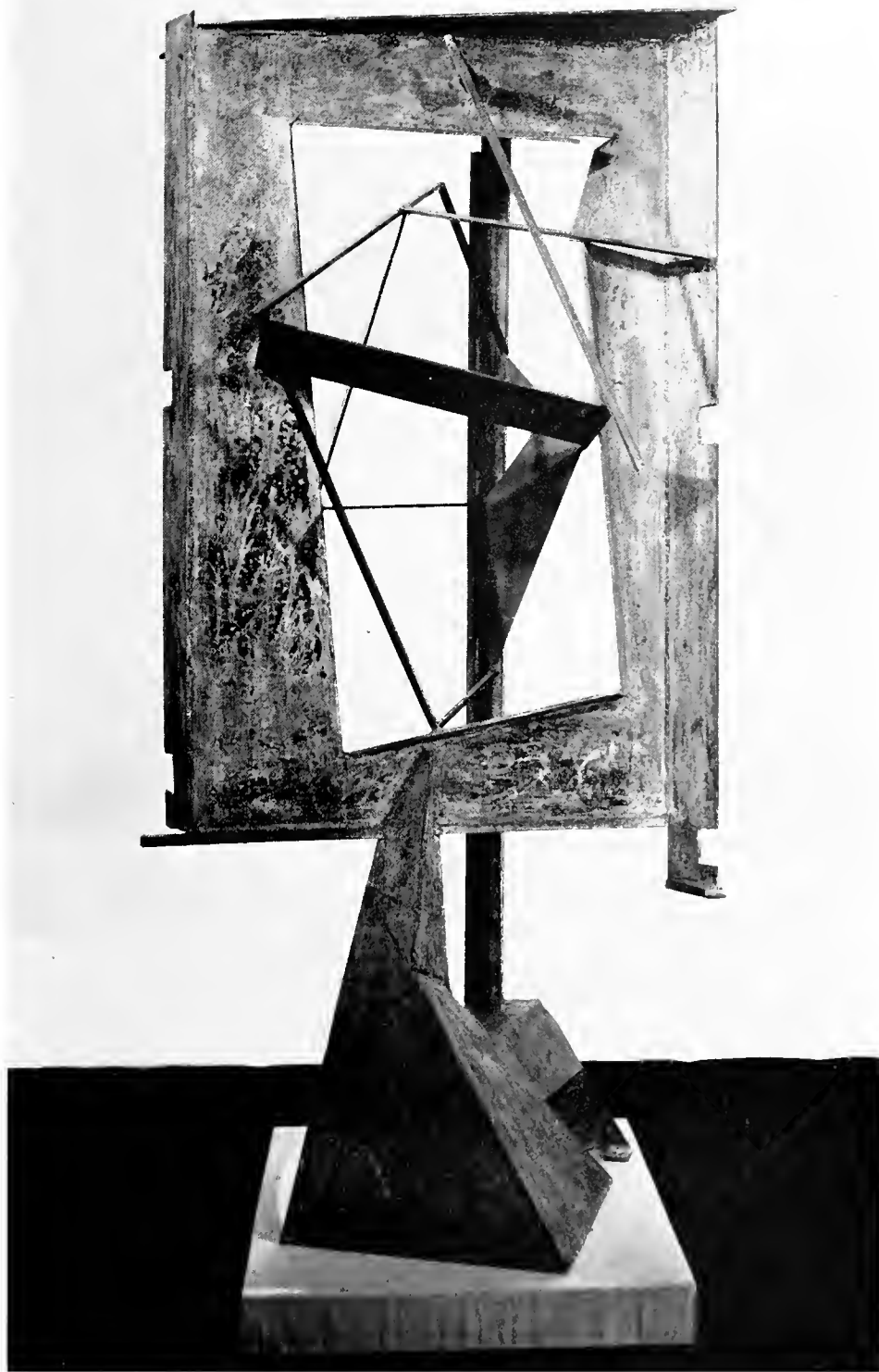
Born 1912, Amsterdam.
Residence Amsterdam.

Education: 1929-30, Art Students League, New York; 1930-31, Rijksakademie, Amsterdam (studied with Professor J. Bonner). Went to Paris before World War II; 1940-45, worked in United States. 1959, first one-man exhibition, Rotterdamsche Kunstkring, Rotterdam. Awards: 1936, Prix de Rome; 1951, First Prize for Benelux countries for Monument to Political Prisoners; 1955, Nederlandse Staatprijs voor Beeldhouwkunst; 1965, Burgemeester van Grunsvenprijs, Heerlen; 1966, David Röellprijs.

SEATED GREEK (ZITTENDE GRIEK), 1964-65.
Bronze, H. 50".

Lent by the artist.

Cast by the raw sand process from the artist's original plaster.



ROBERT JACOBSEN

Born 1912, Copenhagen.
Residence Paris.

Self taught. 1947, moved to Paris. 1944, first one-man exhibition, Galerie T. H. Hansen, Copenhagen. Awards: Prix du Général Kofoed, Denmark; 1952, Prix d'Honneur du Journal Politiken, Copenhagen; 1966, First Prize for sculpture, XXXIII Venice Biennale.

POLYCHROMED SCULPTURE. 1960.
Iron, polychromed. H. 92½ x W. 42½ x D. 30".
Lent by Galerie Chalette, New York.
Welded assemblage.

**ANTHONY SMITH**

Born 1912, South Orange, New Jersey.
Residence South Orange, New Jersey.

Education: 1931-35, attended Art Students League, New York; 1937-38, attended New Bauhaus, Chicago, (studied with Moholy Nagy, Archipenko, and Kepes); 1939-40, studied architecture with Frank Lloyd Wright. 1953-55, lived in Germany. 1940-60, practicing architect.

BLACK BOX. 1962.

Steel, H. 22½ x W. 33 x D. 25".

Lent by Fischbach Gallery, New York.

Made to the artist's specifications by an industrial fabricator.



PETER AGOSTINI

Born 1913, New York.
Residence New York.

Education: Leonardo da Vinci Art School, New York. 1959, first one-man exhibition, Galerie Grimaud, New York. Awards: 1960, 1961, 1962, Longview Foundation Grant; 1964, Brandeis University Creative Arts Award for Sculpture.

CAGE II, 1967.

Plaster, wood and steel. H. 76".

Lent by Stephen Radich Gallery, New York.

Cast in plaster using pneumatic rubber inner tubes as forms.



ÉTIENNE-MARTIN

Born 1913, Loriol (Drôme), France.
Residence Paris.

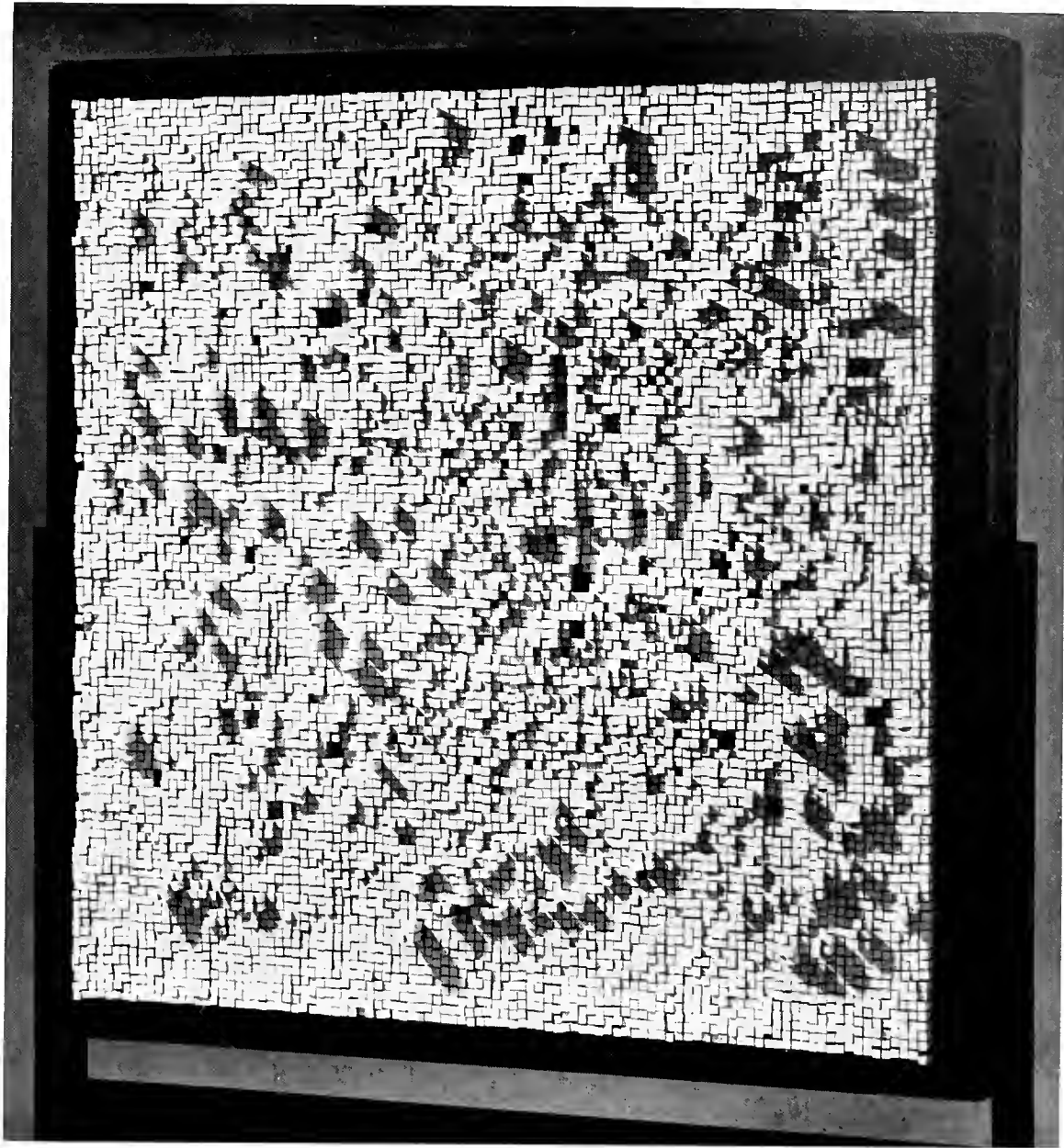
Education: 1929-33, École des Beaux-Arts, Lyons; 1933, Académie Ranson, Paris (studied with Mafray). 1960, first one-man exhibition, Galerie Breteau, Paris. Awards: 1938, Prix Paris-Lyon; 1948, Prix Blumenthal; 1949, Prix de la Jeune Sculpture; 1963, Copley Foundation Grant; 1966, Grand Sculpture Prize, XXXIII Venice Biennale.

THE BEAK (LE BEC), 1964.

Bronze, H. 26¼ x W. 58½ x D. 26".

Lent by Lefebvre Gallery, New York.

Cast by the lost wax process in an edition of nine bronzes, of which this is the first, from the original wooden maquette carved directly by the artist.



VJENCESLAV RICHTER

Born 1917, Zagreb, Yugoslavia.
Residence, Zagreb.

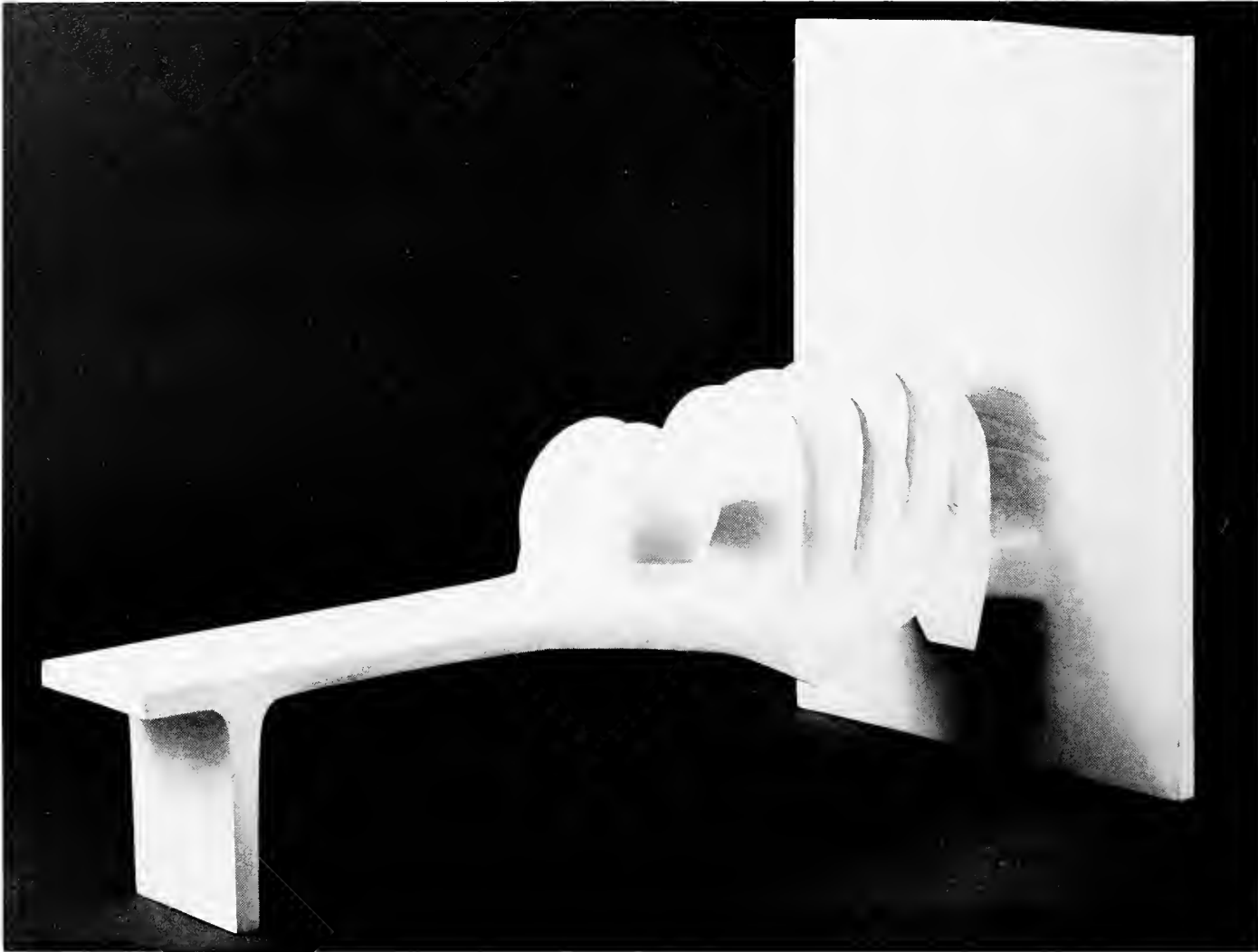
Education: 1949, Faculté de Technique de Zagreb, (studied architecture). 1936-63, travelled in Germany, Hungary, Austria, Czechoslovakia, Sweden, Switzerland, United States, England, France, Syria, Belgium, Holland, U.S.S.R. 1956, first one-man exhibition, Art Pavilion, Belgrade.

RELIEF METER (RELIEFOMÈTRE), 1964-67.

Plastic, steel, wood, H. 72 x W. 43 x D. 7".

Lent by the artist.

Based on an earlier and slightly smaller work made in plastic under the artist's supervision, this structure was built in a factory in two almost identical versions to Richter's exact specifications.



KENNETH ARMITAGE

Born 1916, Leeds, Yorkshire, England.
Residence, London.

Education: Leeds College of Art; 1937-39, Slade School, London. 1946-56, head of Sculpture Department, Bath Academy of Art. 1952, first one-man exhibition, Gimpel Fils, London. Awards: 1953-55, Gregory Fellowship in Sculpture, Leeds University; 1958, "David E. Bright Foundation Award for the Best Sculptor under 45," XXIX Venice Biennale.

THE BED. 1965.

Polyester resin, glass fiber reinforced, H. 48½ x W. 35½ x D. 68½".
Lent by the artist.

Cast in polyester from the artist's original plaster model.



RUDOLF HOFLEHNER

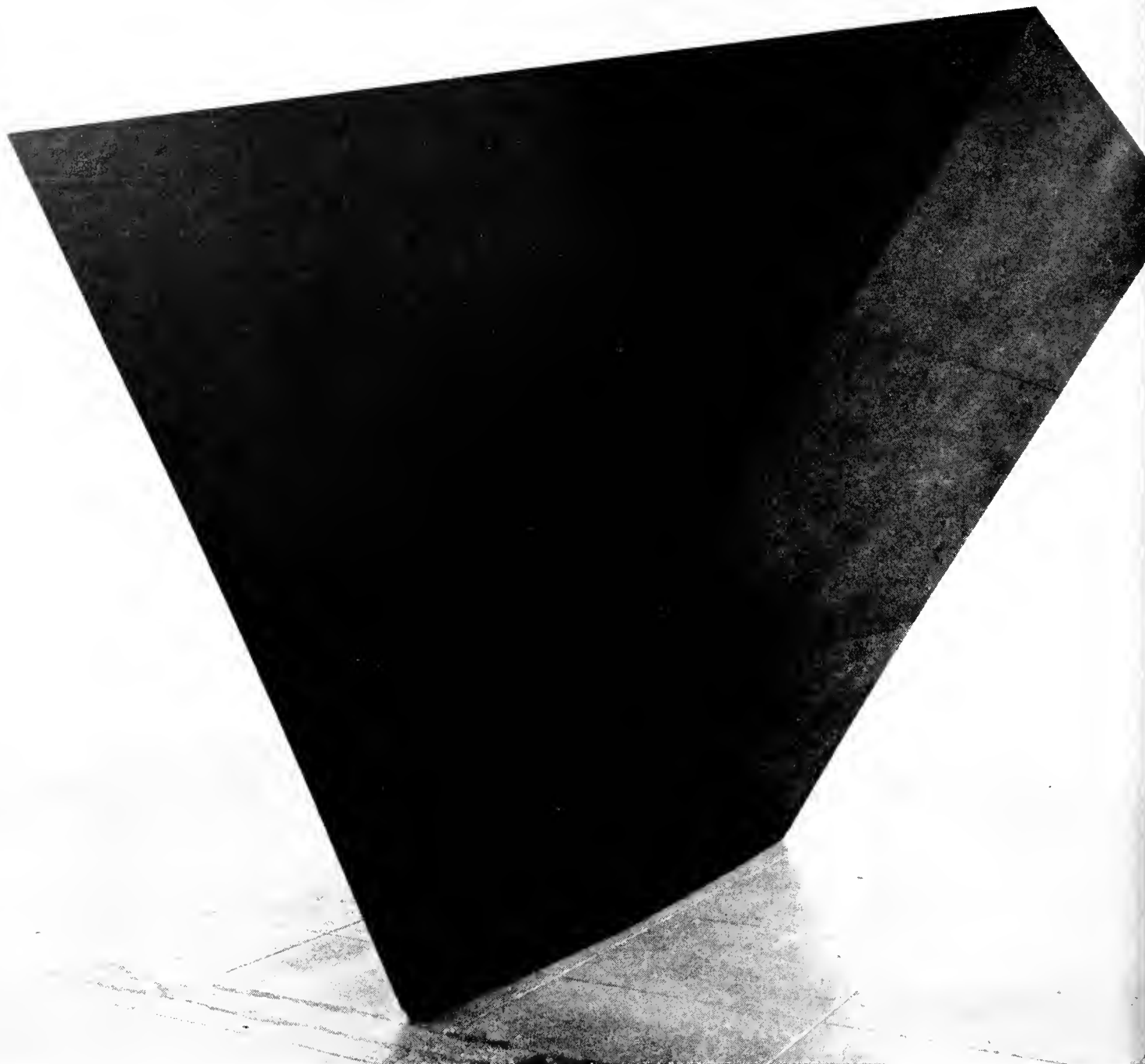
Born 1916, Linz, Austria.
Residence Stuttgart and Vienna.

Education: 1932-36, Staatsgewerbeschule für Maschinenbau, Linz; 1936-38, Technische Hochschule, Graz, Austria (studied architecture); 1938-40, Akademie der Bildenden Künste, Vienna. 1951-51, worked with Wotruba. 1965, visited New York. 1951, first one-man exhibition, Neue Galerie der Stadt Linz, Austria, and Galerie d' Art Moderne, Basel. 1959, Prize of the City of Vienna.

FIGURE 101: THE COUPLE, 1966.
Steel (unicat), H. 13 x W. 79 x D. 16".

Lent by the artist.

Chiseled and polished by the artist from solid steel.

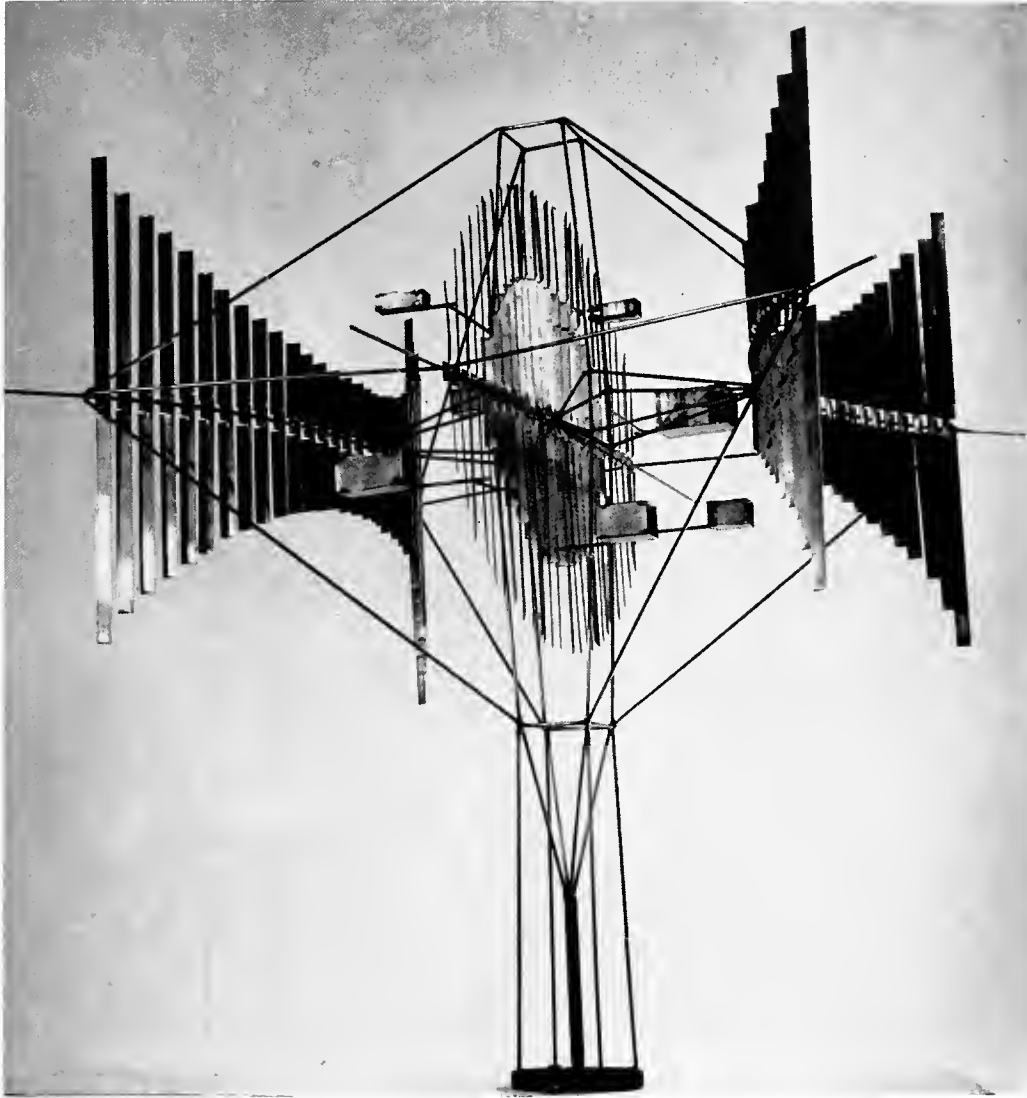


RONALD BLADEN

Born 1918, Vancouver, British Columbia.
Residence New York.

Education: 1936-37, Vancouver School of Art; 1939, California School of Fine Arts, San Francisco. 1955, first one-man exhibition, University of British Columbia (painting). Awards: Rosenberg Fellowship; San Francisco Art Association; National Arts Council.

BLACK TRIANGLE. 1966.
Painted wood. (to be made in metal). H. 112 x W. 141 x D. 120".
Lent by Fischbach Gallery, New York.



JERZY JARNUSZKIEWICZ

Born 1919, Kalisz, Poland.
Residence Warsaw.

Education: 1950, Academy of Fine Arts, Department of Sculpture, Warsaw. 1950, travelled in Switzerland, France, Belgium, Austria, U.S.S.R.; 1957, Austria, Czechoslovakia, Switzerland, Italy; 1959, France; 1964, Yugoslavia. 1964, first one-man exhibition, Ravne, Yugoslavia. Awards: First Class State Prize, Poland; 1966, team prize, International Competition for the Auschwitz Monument.

RHYTHMS II, 1965-1966.

Stainless steel, H. 44 $\frac{1}{2}$ x W. 35 x D. 42 $\frac{1}{2}$ ".

Lent by the artist.

Welded assemblage.



ANDREA CASCELLA

Born 1920, Pescara.
Residence Milan.

Education: trained by his father, Tommaso Cascella. Executed ceramic architectural decoration in Rome, 1949, first one-man exhibition, Galleria dell'Obelisco, Rome. Awards: 1958, winner with his brother of International competition for Auschwitz Monument; 1964, First Prize for Sculpture, XXXII Venice Biennale.

NARCISSUS (NARCISO). 1967.
Black Belgian marble, H. 36".
Lent by Galleria dell'Ariete, Milan.
Direct carving.



PIETRO CONSAGRA

Born 1920, Mazara del Vallo, Sicily.
Residence Rome.

Education: 1938-44, Academy of Fine Arts, Palermo, 1946, visited Paris. 1946-47, one of the founders of abstract group, *Forma*, in Rome. 1947, first one-man exhibition, Galleria Mola, Rome. Awards: 1955, Metallurgica Prize, III São Paulo Biennial; 1956, Einaudi Prize, XXVIII Venice Biennale; 1958, Honorable Mention, Pittsburgh International and Belgian Art Critics' Prize, World's Fair, Brussels; 1959, First Prize, II Morgan's Paint, Rimini; 1960, Grand Prize for Sculpture, XXX Venice Biennale.

TURQUOISE IRON (FERRO TURCHESE), 1966.
Painted iron, H. 99".
Lent by Marlborough Galleria d'Arte, Rome.



JEAN IPOUSTEGUY

Born 1920, Dun-sur-Meuse, France.
Residence Paris.

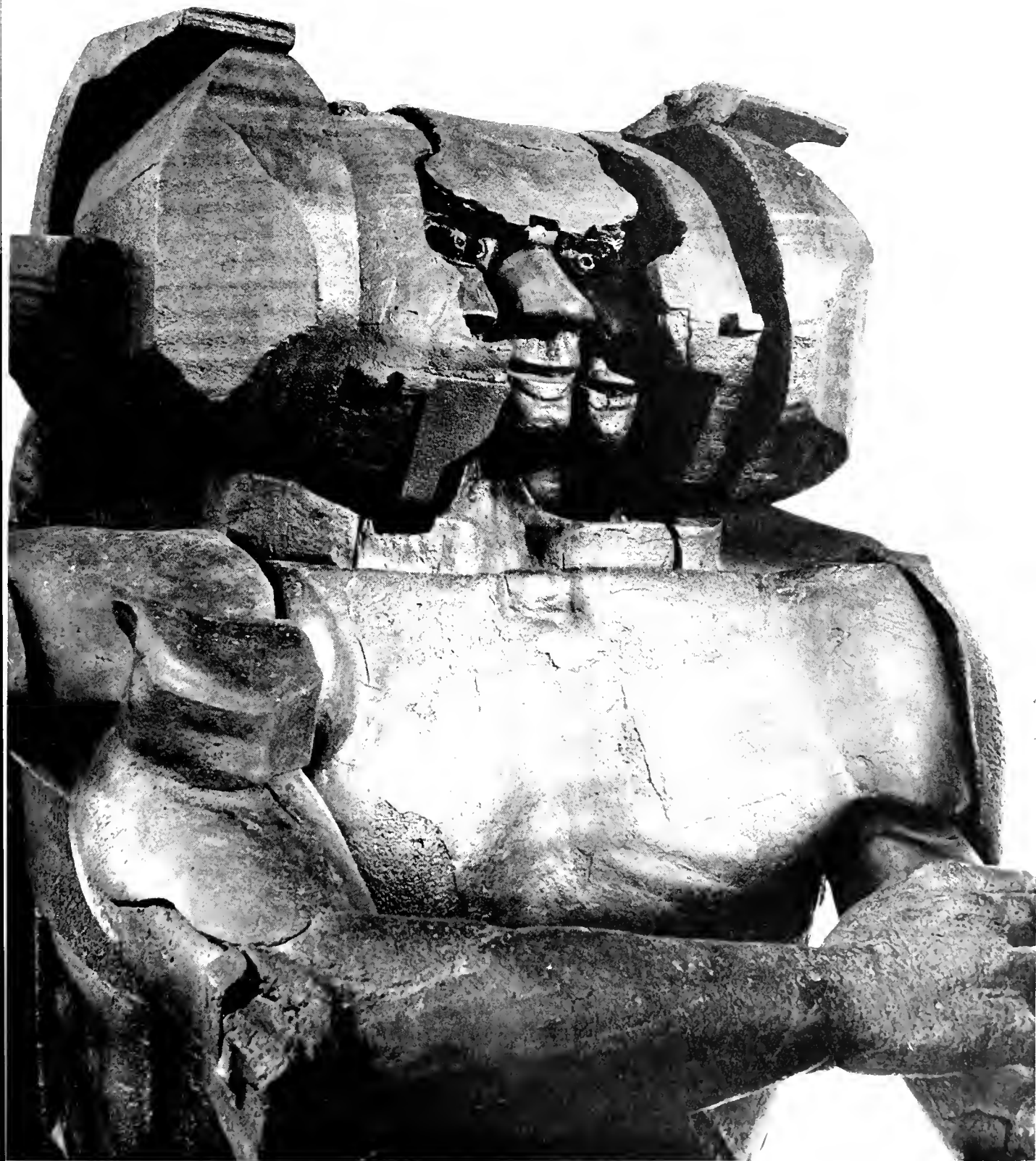
Education: 1938, worked with Robert Lesbounit, Paris. 1954, first one-man exhibition, Galerie de Beanne, Paris. Awards: 1964, "David E. Bright Foundation Award for the Best Sculptor under 45," XXXII Venice Biennale.

**ALEXANDER BEFORE ECBATANA
(ALEXANDRE DEVANT ECBATANE). 1965.**

Bronze, H. 68 x W. 47¼ x D. 158".

Lent by Galerie Claude Bernard, Paris.

Cast in separate parts by the lost expandable polystyrene process in an edition of six bronzes. Ecbatana, capitol of the Near Eastern empire of Medea, was conquered and plundered by Alexander the Great in 330 B.C.



Detail



ROBERT MÜLLER

Born 1920, Zurich.

Residence Villiers-le-Bel, near Paris.

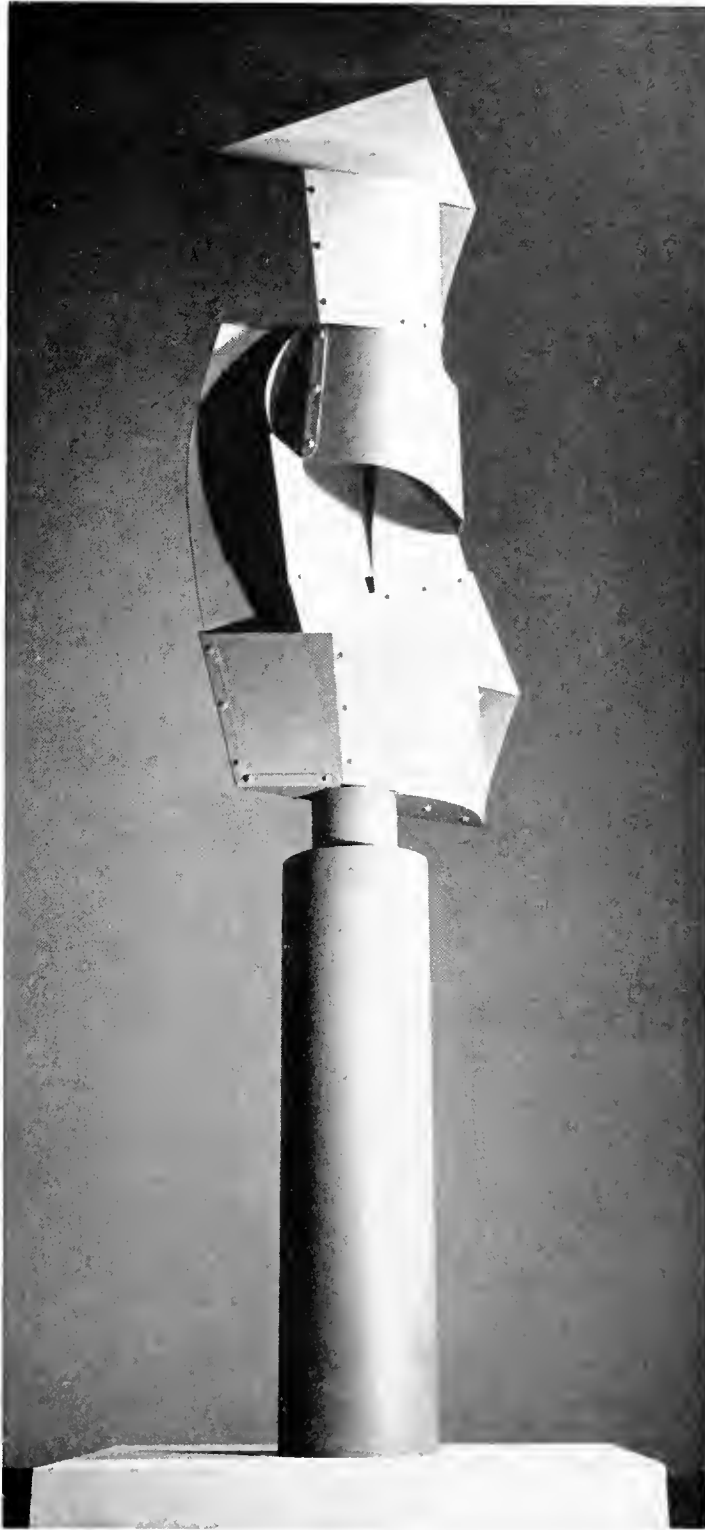
Education: 1939-44, pupil of Charles Otto Bänninger and Germaine Richier. 1947-50, Italy. 1950, moved to Paris. 1954, first one-man exhibition, Galerie Craven, Paris.

ORGAN (L'ORGUE). 1966.

Iron, H. 83".

Collection Stedelijk Museum, Amsterdam.

Welded assemblage.



EDGAR NEGRET

Born 1920, Popayan, Colombia.
Residence Bogotá, Colombia.

Education: School of Fine Arts, Cali, Colombia. Worked with Jorge Oteira in Popayan and Madrid. 1949, United States, studied metal work at New York Sculpture Center. 1951-55, travelled in Europe (Paris and Madrid). 1943, first one-man exhibition, Conservatoire de Cali. 1958, grant from UNESCO to study Indian art in North America.

TOWER NO. 2. 1965-66.

Aluminum polychromed. H. 83".

Lent by the Graham Gallery, New York.

Bolted aluminum sheets cut and assembled by the artist.



CÉSAR (BALDACCINI)

Born 1921, Marseille.
Residence Paris.

Education: 1935-39, École des Beaux Arts de Marseille; 1943, École des Beaux-Arts, Paris. 1954, first one-man exhibition, Galerie Durand, Paris. 1957, First Prize for Foreign Participation, Biennale de Carrara, Italy.

**THE VICTORY OF VILLETANEUSE
(LA VICTOIRE DE VILLETANEUSE). 1965.**
Iron, H. 88½".

Lent by Galerie Claude Bernard, Paris.

Welded assemblage, subsequently braised and polished irregularly by the artist. From this original iron version an edition of nine bronzes has been cast.



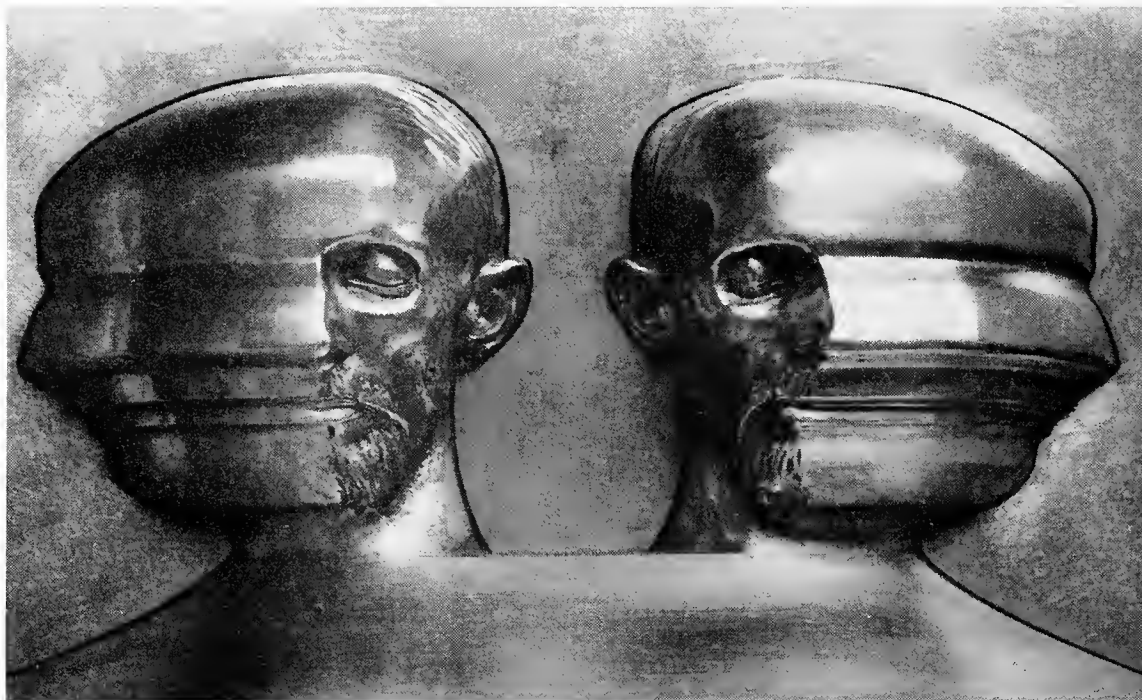
ROËL D'HAESE

Born 1921, Grammont, Belgium.
Residence Nieuport-Bains, Belgium.

Education: 1932, Académie d'Alost, Belgium; 1938-42, École Nationale Supérieure d'Architecture et des Arts Décoratifs, Brussels (worked with sculptor, Oscar Jaspers). 1949, first one-man exhibition, Galerie Lou Cousyn, Brussels. Awards: 1954, Prize for a Young Belgian sculptor, René Lust Foundation; 1958, Belgian Critics Prize; 1960, Prix de l'Académie Picard.

THE HAPPY VIOLIN. 1965.
Bronze, H. 55".

Lent by Galerie van de Loo, Munich.
Cast in bronze by the lost wax method.



HAROLD TOVISH

Born 1921, New York.

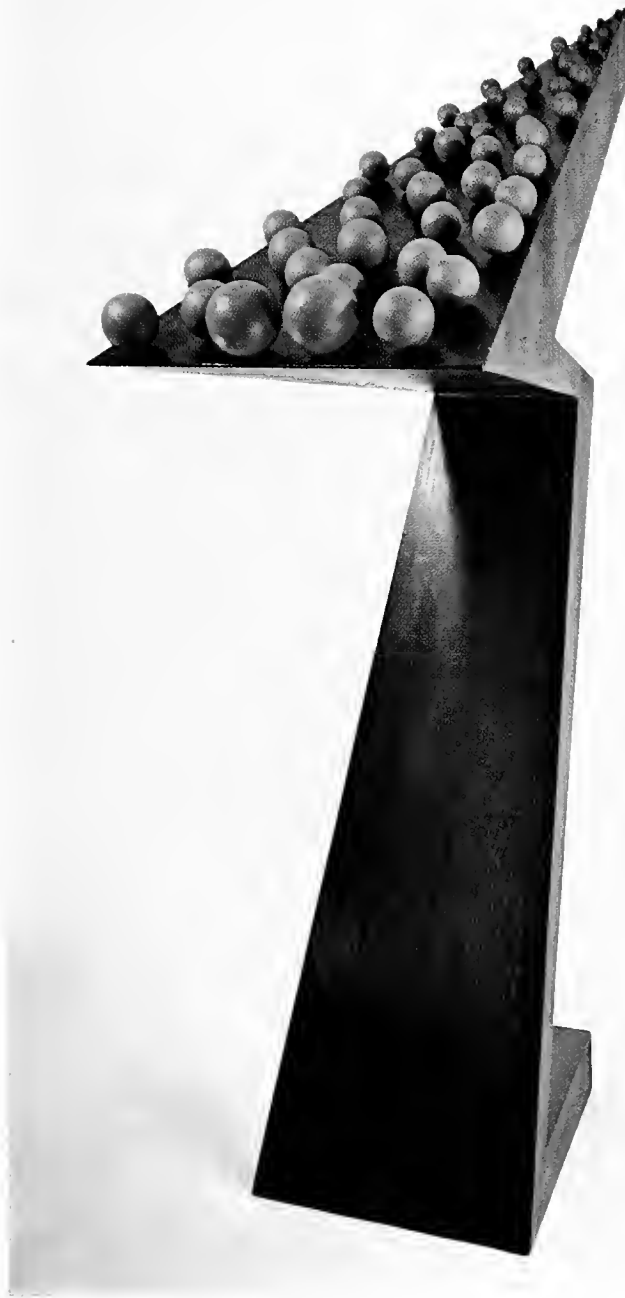
Residence Brookline, Massachusetts.

Education: 1938-40, W.P.A. Art School, New York; 1940-43, Columbia University, New York; 1949-50, Ossip Zadkine School of Sculpture, Paris; 1950-51, Académie de la Grande Chaumière, Paris. 1949-51, Paris; 1954-57, Florence; 1965-66, Rome. 1954, first one-man exhibition, Walker Art Center, Minneapolis. Awards: 1951, Purchase Prize, Walker Art Center; 1952-54, First Prize, Minneapolis Art Institute; 1957, Honorable Mention, Portland Society of Art; 1957-59, First Prize, Sculpture, Boston Arts Festival; 1958, First Prize,

Drawing, Boston Arts Festival; 1959, Margaret Brown Award, Institute of Contemporary Art, Boston; 1960, Grant, American Institute of Arts and Letters; 1964, Second Prize, Sculpture, Boston Arts Festival.

PASSAGE. 1964-65. (Illustration shows a detail.)
Bronze, H. 40".

Joseph H. Hirshhorn Collection.



POL BURY

Born 1922, Haine-St.-Pierre, Belgium.

Residence Saulx-les-Chartreux, France, and New York.

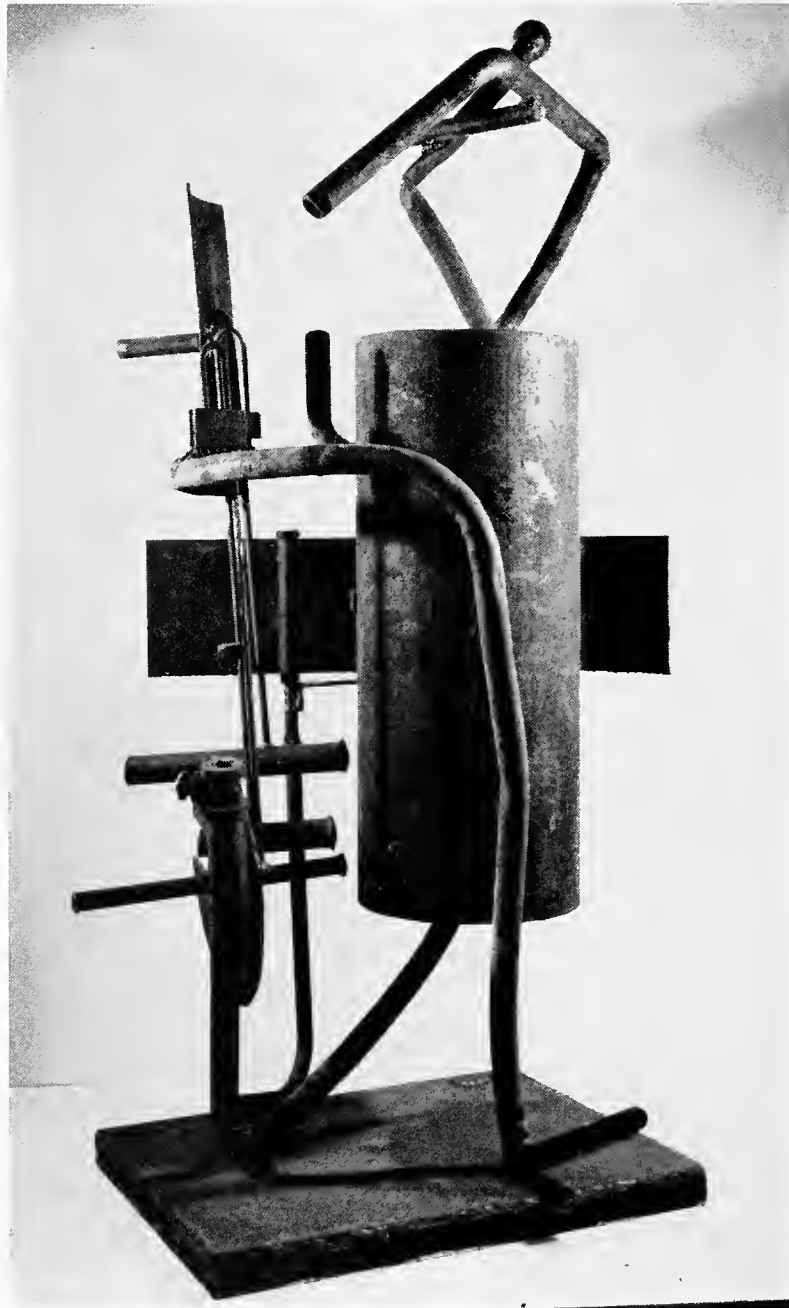
Education: 1935, Athenée Provincial du Centre, La Louvière, Belgium; 1938-39 Académie des Beaux-Arts, Mons. Travelled in Italy, United States. 1945, first one-man exhibition, Galerie Lou Cousyn, Brussels (painting); 1953, first one-man exhibition, Galerie Apollo, Brussels (sculpture). 1964, Prix Selection Marzotto.

INCLINED PLANE WITH FORTY-NINE SPHERES. 1966.

Wood polychromed with motorized elements, H. 71 x W. 23³/₄ x D. 44¹/₂".

Lent by Lefebvre Gallery, New York.

Constructed by the artist.

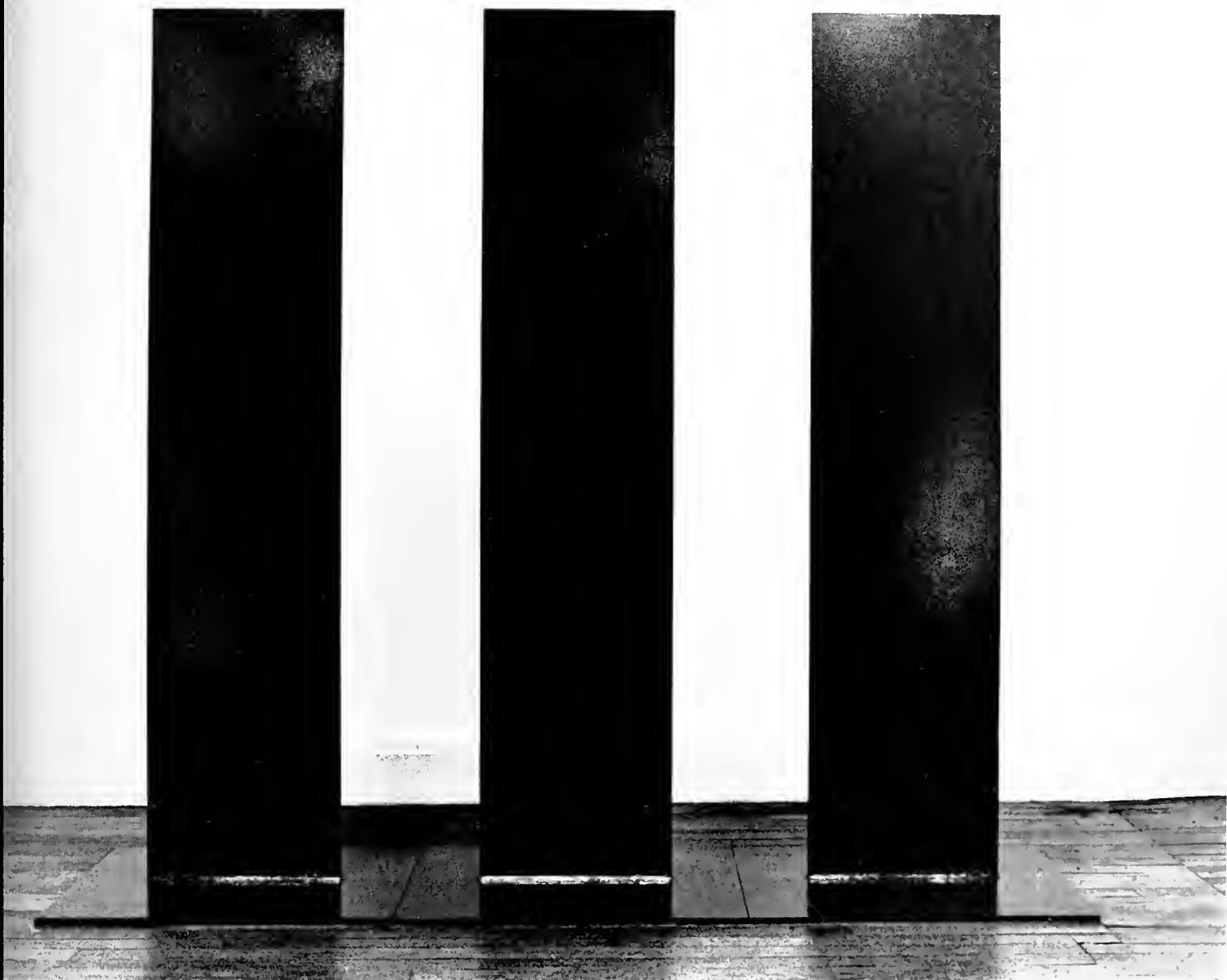


RICHARD STANKIEWICZ

Born 1922, Philadelphia.
Residence Huntington, Massachusetts.

Education: 1948-49, Hofmann School with Hans Hofmann; 1950-51, Atelier Fernand Léger, Paris; 1950-51, Zadkine School of Sculpture, Paris. Travelled Europe, United States. 1953, first one-man exhibition, Hansa Gallery, New York.

WIND GONG II. 1967.
Steel, H. 59".
Lent by the artist.
Welded assemblage.



WILLIAM TURNBULL

Born 1922, Dundee, Scotland.
Residence London.

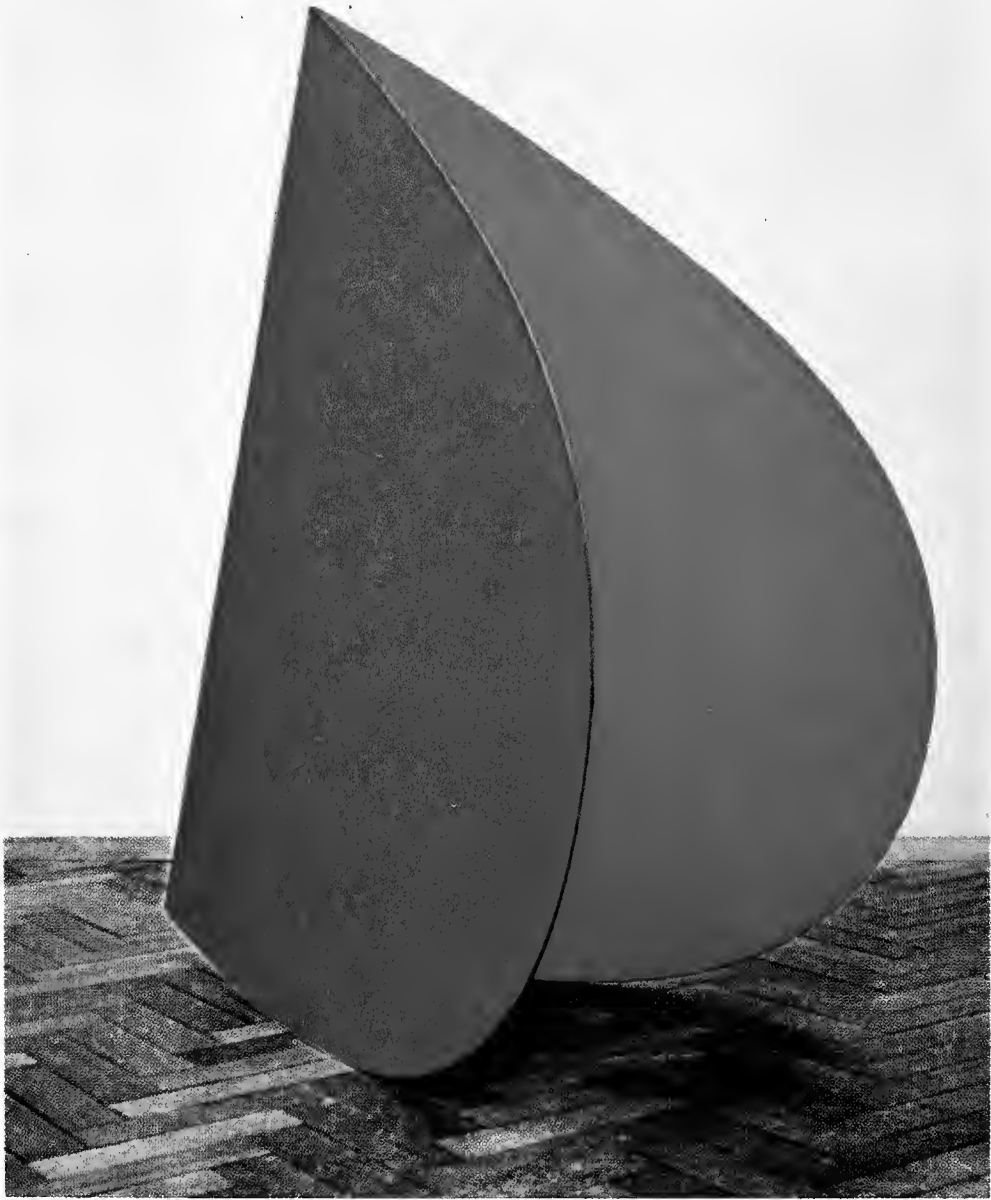
Education: 1947-48, Slade School of Art, London. 1948-50, lived in Paris. 1957, first visit to United States. 1962, travelled in Japan, Cambodia, and Malaysia. 1950, first one-man exhibition, Hanover Gallery, London.

3X1, SECOND VERSION. 1966.

Painted steel. H. 84½ x W. 93 x D. 31".

Lent by the artist.

Made to the artist's specifications by an industrial fabricator.



ELLSWORTH KELLY

Born 1923, Newburgh, New York.
Residence New York.

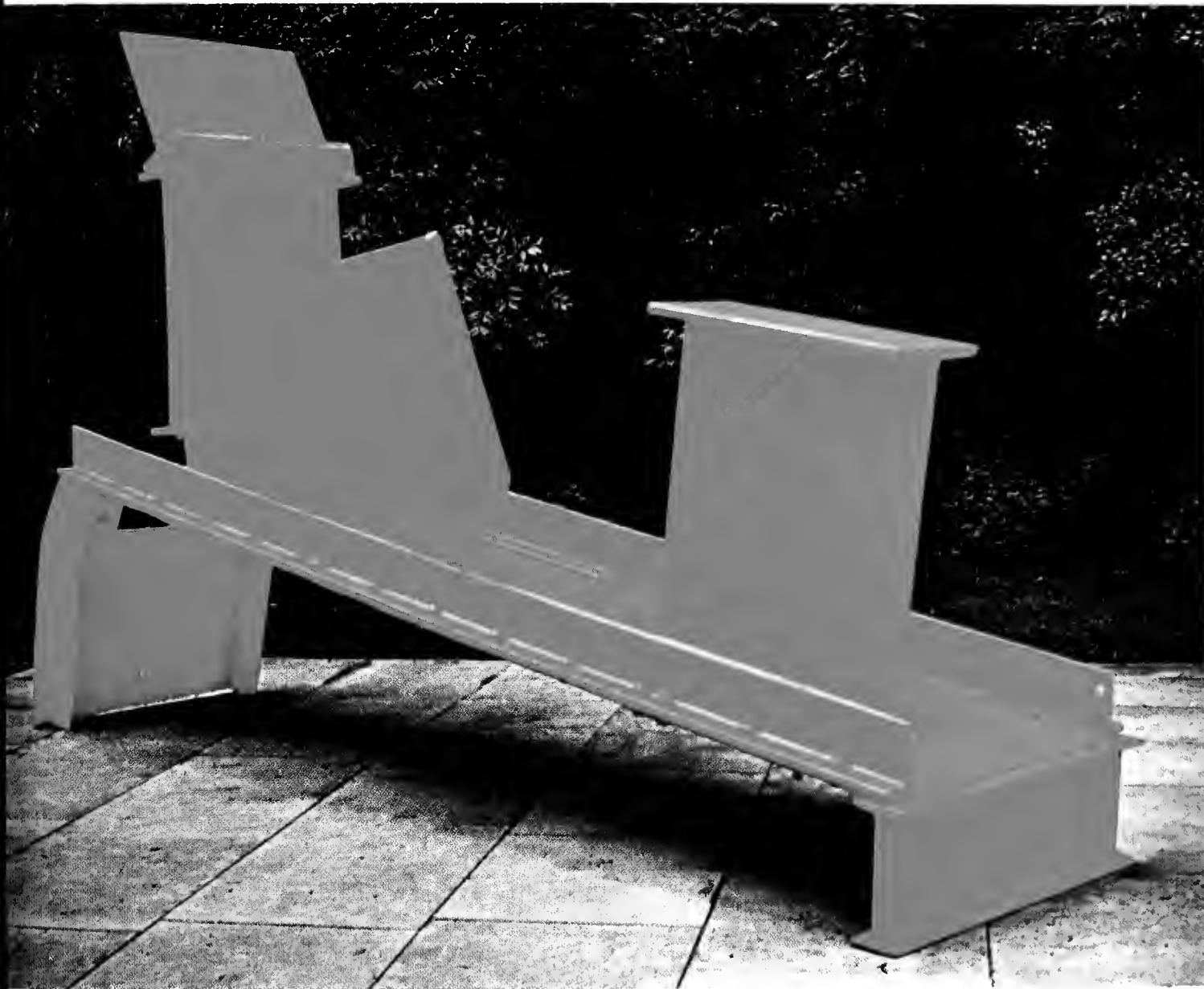
Education: 1946-48, Boston Museum School; 1948, Académie des Beaux-Arts, Paris. 1948-54, travelled in France. 1951, first one-man exhibition, Galerie Arnaud, Paris. Awards: 1961, Carnegie Award, Pittsburgh International Exhibition; 1962, Brandeis University Creative Arts Award; 1963, Mainichi Prize, Tokyo Biennale.

RED-BLUE ROCKER. 1963.

Aluminum, polychromed, H. 72½".

Lent by Robert Fraser Gallery, London.

Executed by the artist from drawings and maquettes.

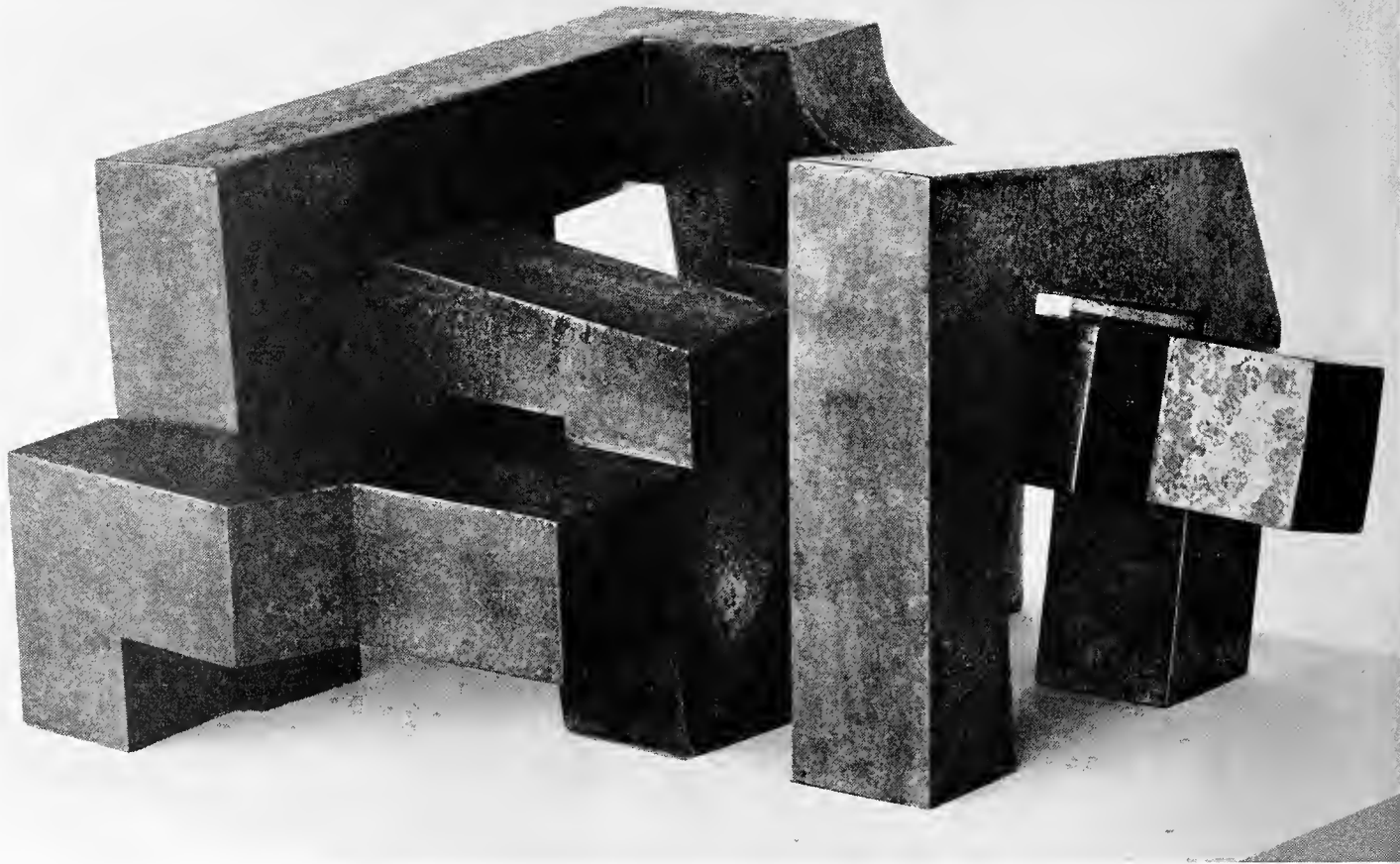


ANTHONY CARO

Born 1924, London.
Residence London.

Education: 1942, Christ's College, Cambridge (studied engineering); 1946, Regent Street Polytechnic (studied sculpture); 1947-52, Royal Academy Schools, London. 1951-53, Assistant to Henry Moore. 1956, first one-man exhibition, Galleria del Naviglio, Milan. 1963-65, taught at Bennington College, Vermont.

MIDDAY, 1960.
Painted steel, H. 91 x W. 38 x D. 150".
Collection Timothy and Paul Caro, London.
Welded and bolted assemblage.



EDUARDO CHILLIDA

Born 1924, San Sebastian, Spain.
Residence San Sebastian and Paris.

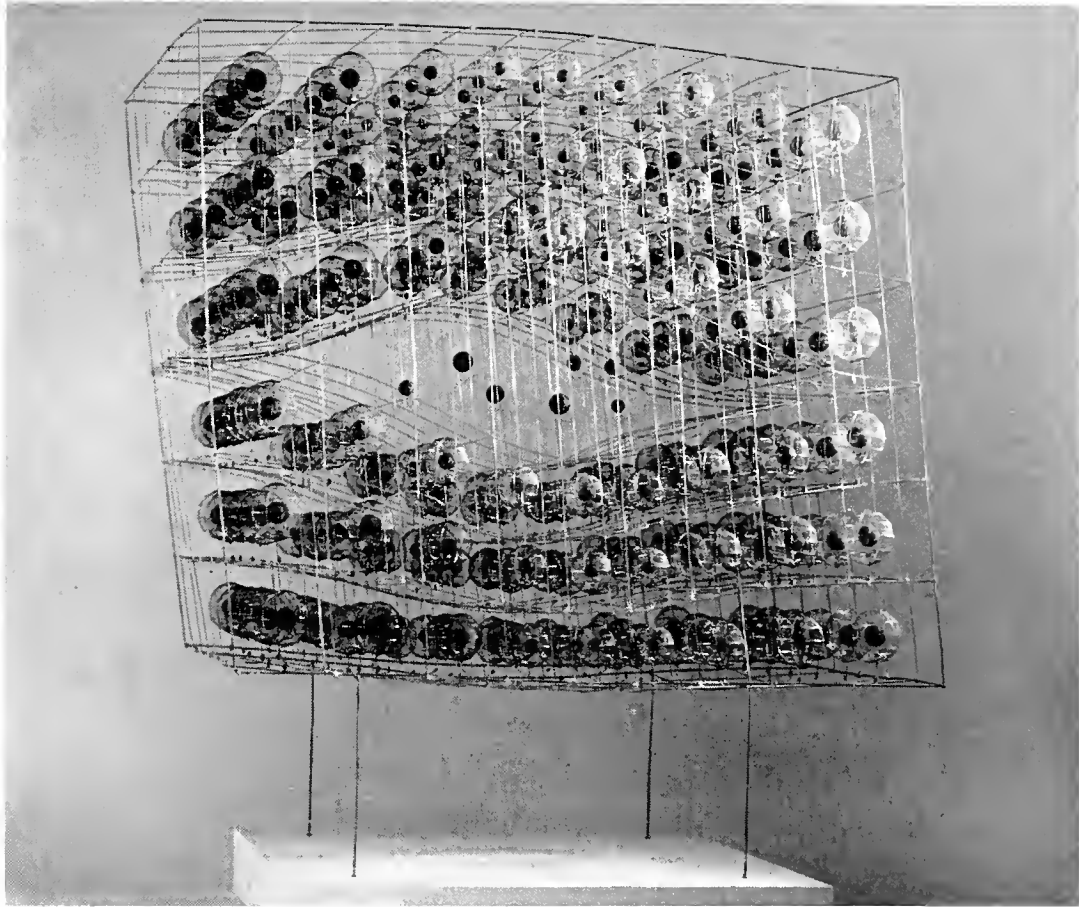
Education: 1943-47, studied architecture, Madrid. 1948-51, Paris. 1954, first one-man exhibition, Galerie Clan, Madrid. Awards: 1958, Graham Foundation, Chicago; 1958, Grand Prize for Sculpture, XXIX Venice Biennale; 1960, Kandinsky Prize; 1964, Carnegie Award, Pittsburgh International Exhibition; 1966, Wilhelm Lehmbruck Prize of the City of Duisberg; 1966, Nordrhein-Westfalen Prize, Düsseldorf.

SPACE MODULATION IV
(MODULATION DE L'ESPACE IV). 1966.

Iron, H. 22¾ x W. 41¼ x D. 37¾".

Collection Aimé Maeght, Paris.

Forged by the artist from rectangular iron bars.



GÜNTER HAESE

Born 1924, Kiel, Germany.
Residence Düsseldorf.

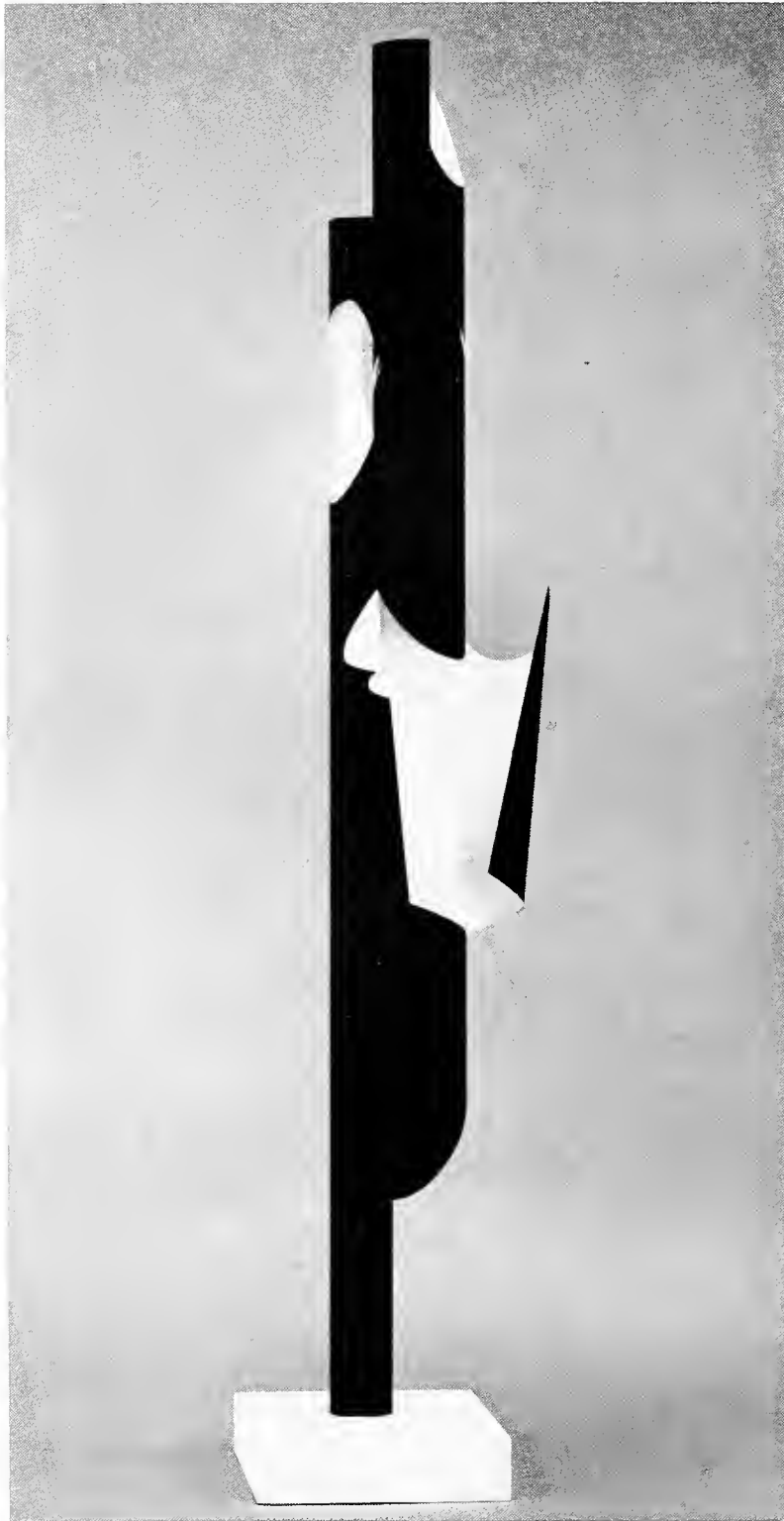
Education: 1948-49, Kunstschule auf dem Steinberg, Plön Holstein, Germany; 1950-57, Düsseldorf Academy (studied with Bruno Goller and Edward Mataré). 1964, first one-man exhibition, Ulm Museum, Ulm, Germany.

OLYMP, 1967.

Brass, copper, H. 36⁵/₈ x W. 29³/₄ x D. 23¹/₈".

Lent by the artist.

Braised and soldered assemblage of found objects and components pre-formed by the artist.



KAREL MALICH

Born 1924, Holice, Bohemia.

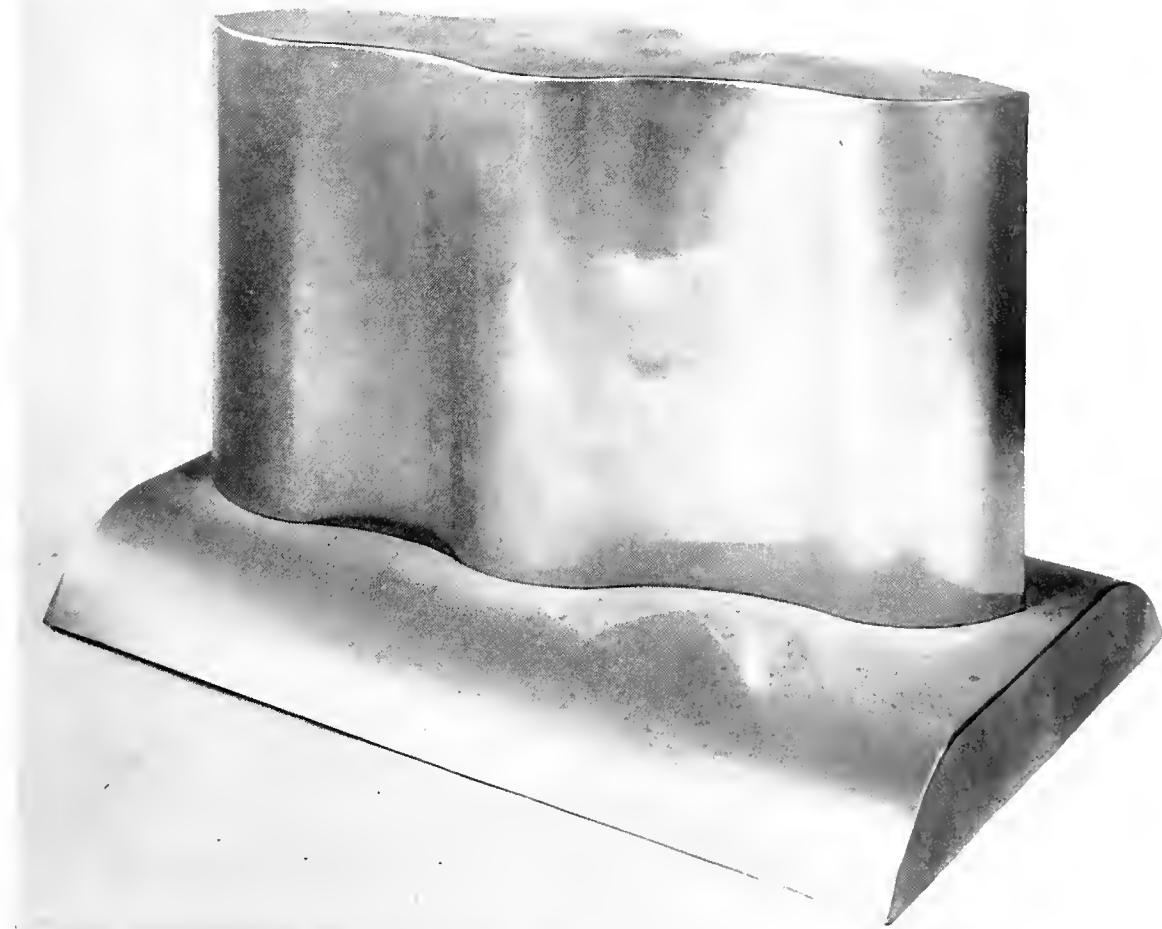
Residence Prague.

Education: 1945-49, Karlova Universita, Prague (studied drawing) ; 1950-55, Akademie Výtvarného Umění, Prague (studied graphics). Travelled U.S.S.R., Poland, Yugoslavia, France and Italy. Member of *Promena* and *Umělecká beseda* groups. 1946, first one-man exhibition, Prague.

BLACK AND WHITE SCULPTURE. 1964-65.

Plastic, wood and aluminum. H. 82½".

Lent by the artist



EDUARDO PAOLOZZI

Born 1924, Edinburgh.
Residence London.

Education: Edinburgh College of Art and Slade School of Fine Art, London. Travelled extensively in Europe and United States. 1947, first one-man exhibition, Mayor Gallery, London. Awards: 1953, British Critics Prize; 1960, "David E. Bright Foundation Award for Best Sculptor under 45," XXX Venice Biennale.

INVERSION (UMKEHRUNG), 1966.
Steel, chrome plated, H. 29³/₄ x W. 19³/₄ x D. 29³/₄".
Lent by Pace Gallery, New York.

IV

KOLÍBAL

KRASINSKI

TINGUELY

PFAHLER

SEGAL

BEN-SCHMUEL

CHAMBERLAIN

KOWALSKI

TROVA

TRŠAR

JUDD

YAMAGUCHI

LUGINBÜHL

MEADMORE

MIYAWAKI

OLDENBURG

YUHARA

MORRIS

SHINODA

DI SUVERO

LENK

KING

MC CRACKEN

TUCKER

SAKAKI

MURRAY

BELL

FUKUSHIMA



STANISLAV KOLÍBAL

Born 1925, Orlov, Czechoslovakia.
Residence Prague.

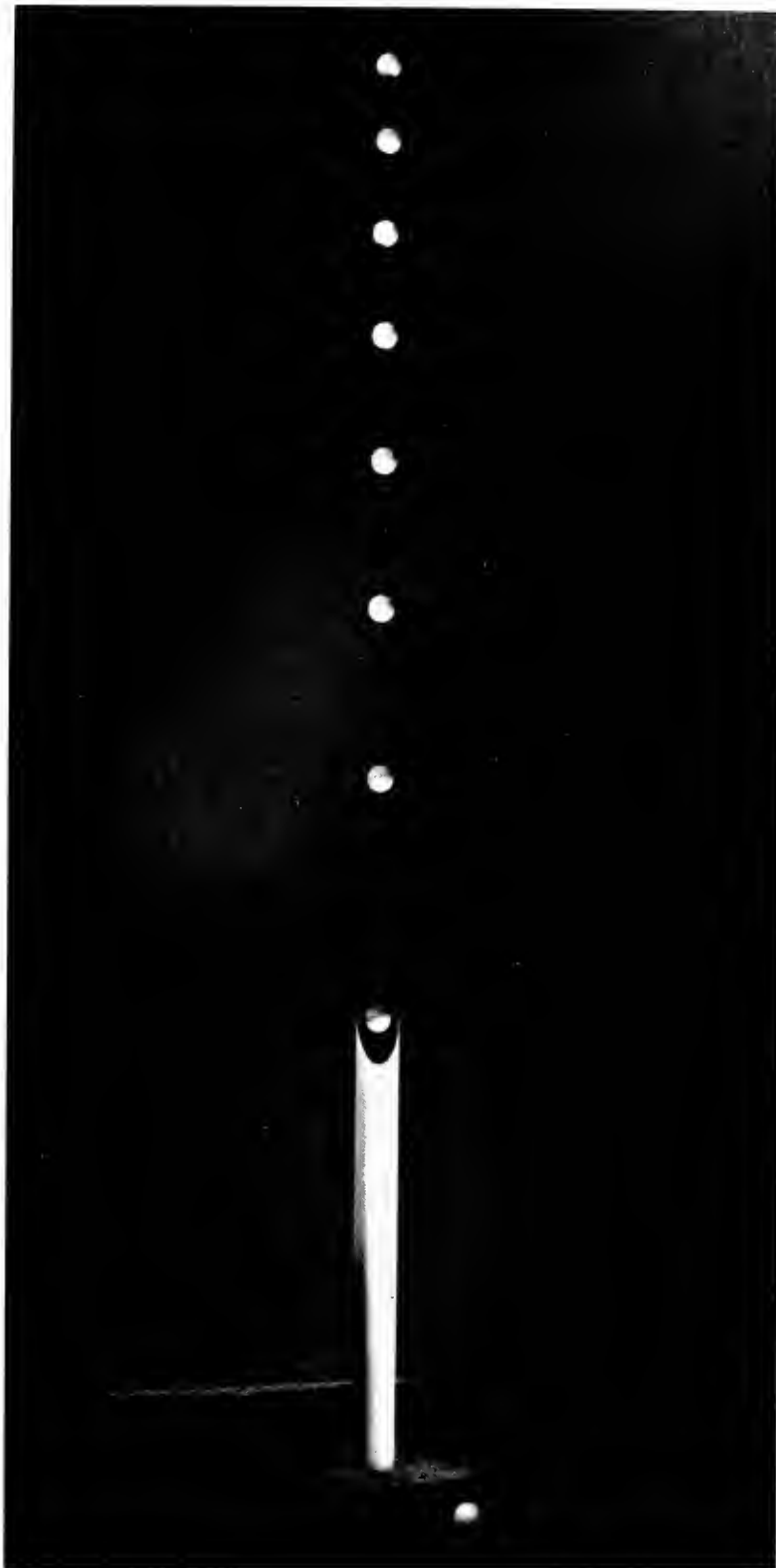
Education: 1945-50, Applied Art School, Prague, (studied with Professor Antonín Strnadel); 1951-54, Art Academy, Prague, (studied stage design with Professor František Tröster). Member of group UBI2. Travelled in Greece, Belgium, Egypt, Syria, Lebanon, Italy, Great Britain, France. 1960, first one-man exhibition, Aleš Hall, Prague.

THE TABLE. 1965.

Aluminum, H. 34 x W. 48 x D. 38".

Lent by the artist.

Cast by the lost wax method from the original full-scale plaster.



EDWARD KRASINSKI

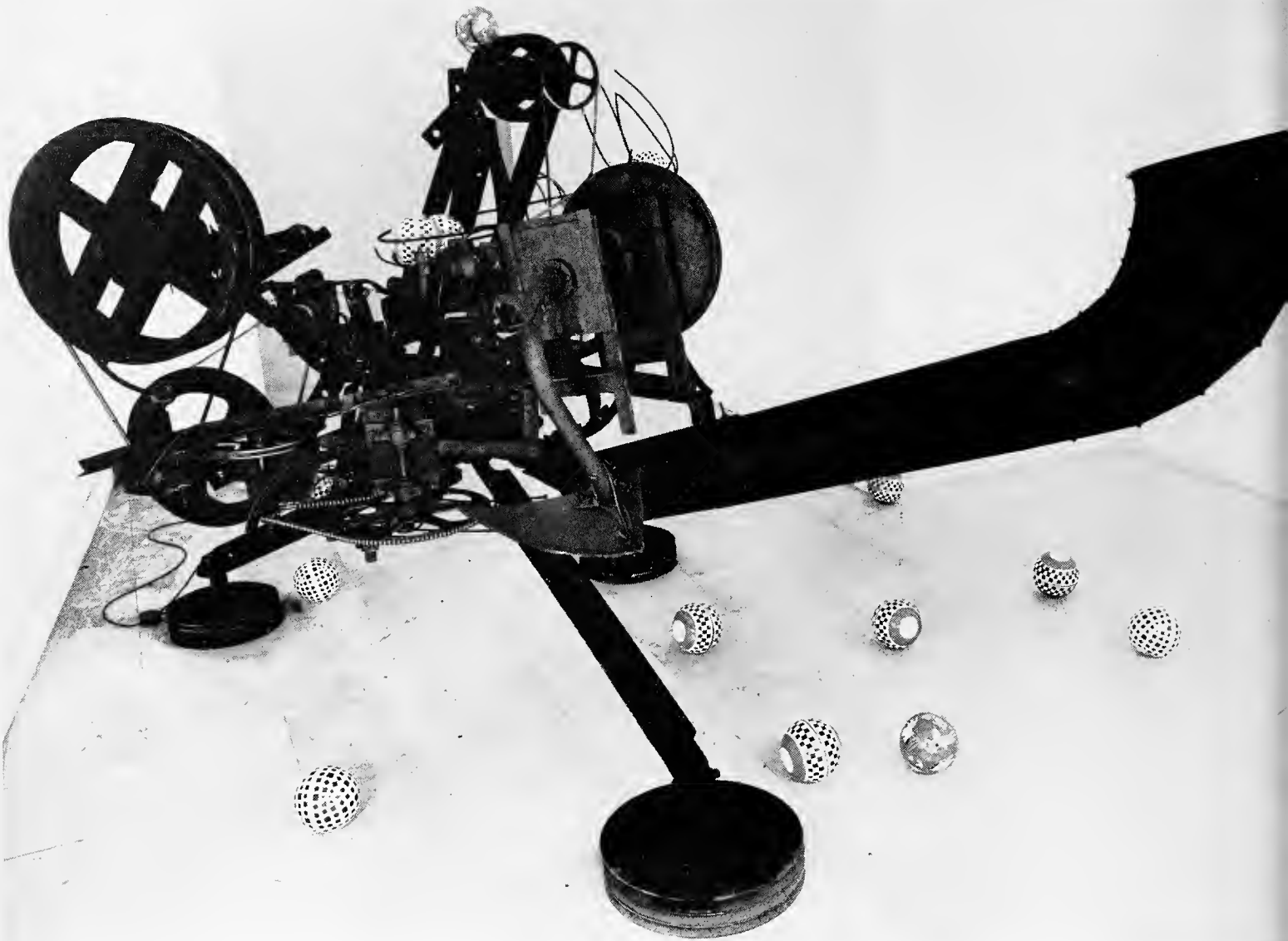
Born 1925, Tuck, Poland.
Residence Warsaw.

Education: 1945-50, Academy, Krakow. 1965, first one-man exhibition, Kryzstofory Gallery, Krakow.

NO. 7, 1967, 1967.

Aluminum, plastic, wood, polychromed. H. 98 1/2".

Lent by the artist.



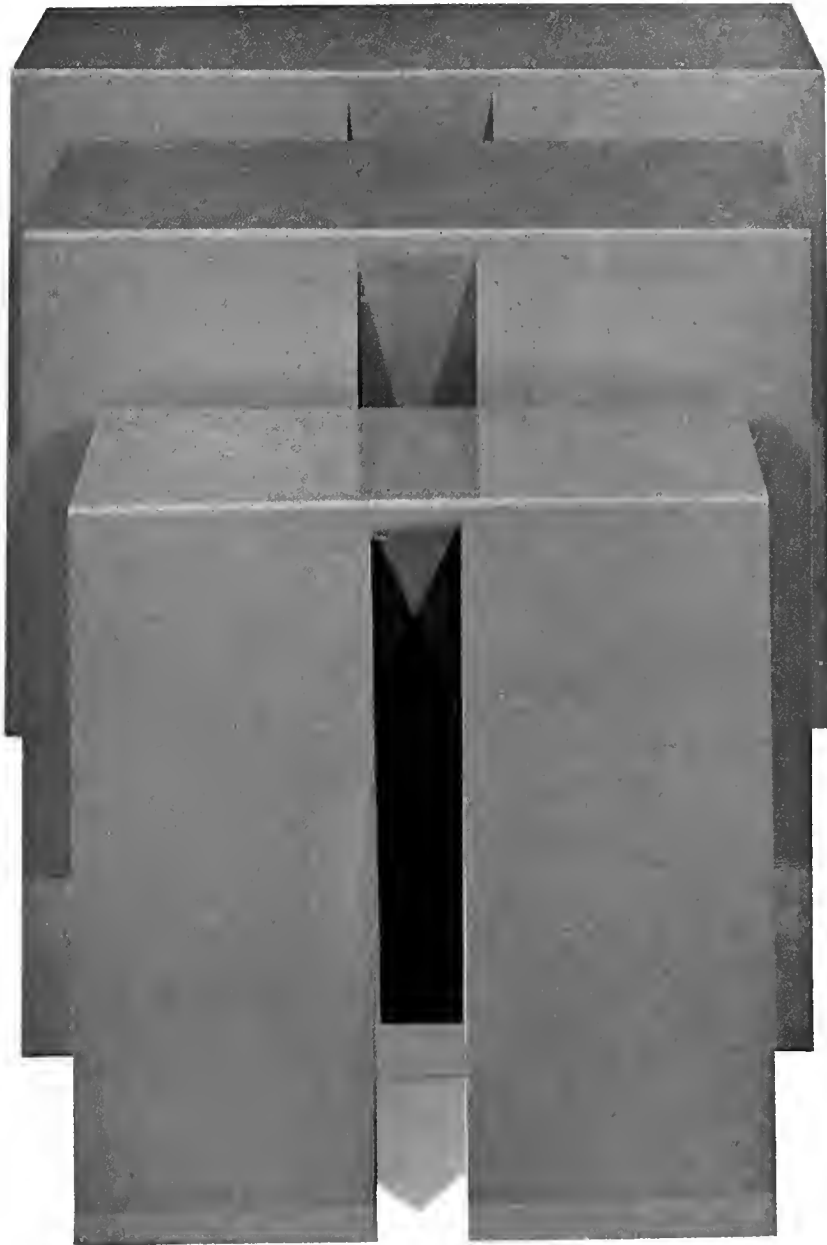
JEAN TINGUELY

Born 1925, Fribourg, Switzerland.
Residence Soisy-sur-Ecole, near Paris.

Education: 1941-45, École des Beaux-Arts, Basel. 1952, Paris; 1959, Stockholm, London; 1961, Figueras, (Spain), Copenhagen; 1960-66, visited New York periodically, 1954, first one-man exhibition, Galerie Arnaud, Paris.

ROTOZAZA, No. 1. 1967.

Iron, wood, motorized elements, H. 87 x W. 162 x D. 91".
Lent by Galerie Alexandre Iolas, Paris.

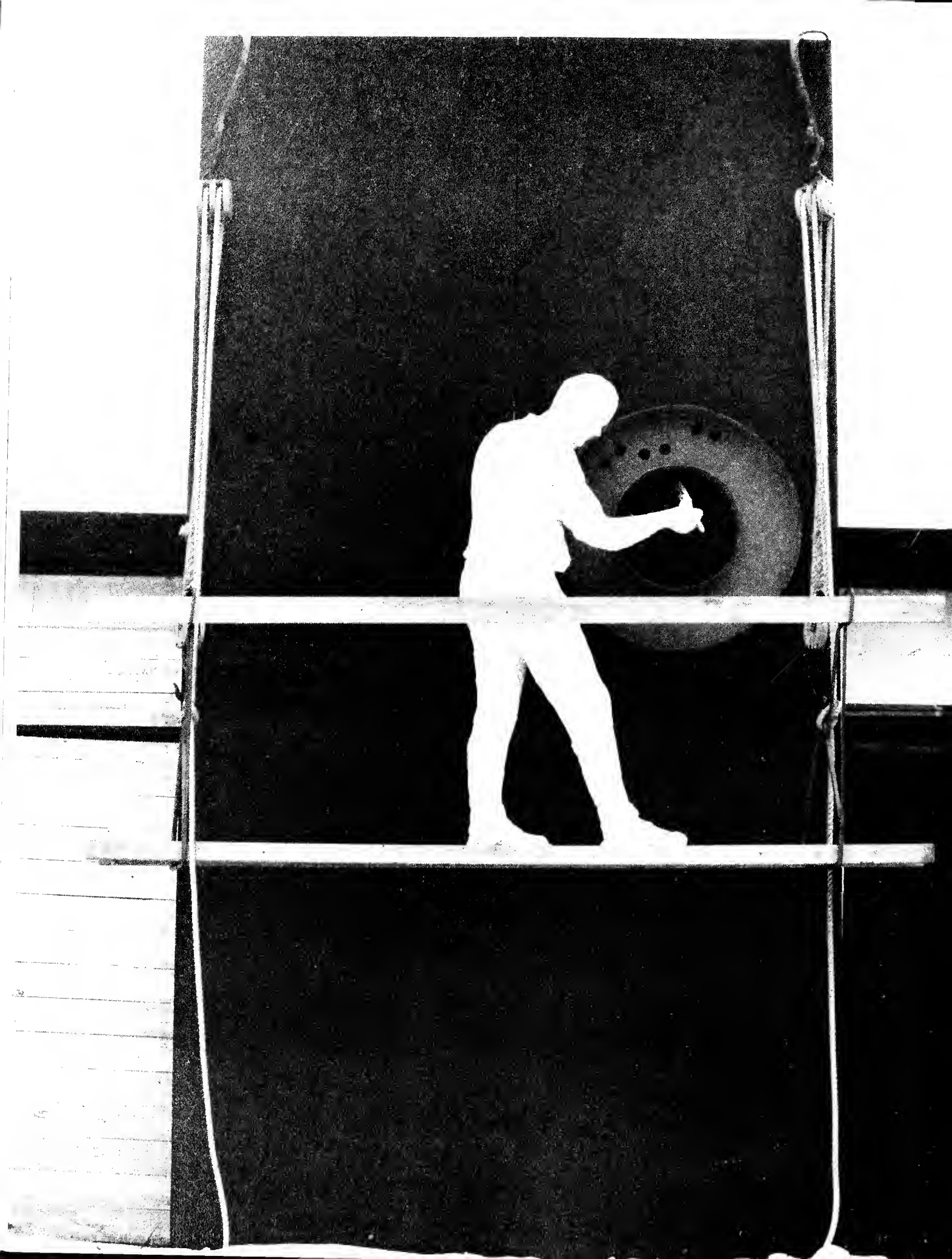


GEORG KARL PFÄHLER

Born 1926, Emetzheim/Weissenburg, Bavaria.
Residence Stuttgart.

Education: 1950-51, Kunstakademie, Stuttgart. 1959, first one-man exhibition, Galerie Rauls, Stuttgart. 1964, visited New York. 1957, Prize "der Jugend für Malerei".

COLOR SPACE OBJECT 13 (FARBRAU OBJEKT 13), 1966-67.
Steel, polychromed (three pieces), H. 71 x W. 63 x D. 115½".
Lent by Galerie Müller, Stuttgart.
Executed by an industrial fabricator from the artist's specifications and original maquette.





GEORGE SEGAL

Born 1926, New York.

Residence North Brunswick, New Jersey.

Education: 1950, New York University, B.S.; 1963, Rutgers University, M.A.; 1956, first one-man exhibition, Hansa Gallery, New York.

Awards: Walter K. Gutman Foundation Grant: 1966. Mr. and Mrs. Frank G. Logan Gold Medal, The Art Institute of Chicago.

THE BILL BOARD, 1966. (left)

Plaster, wood, metal, rope, H. 189 x W. 117 x D. 20".

Lent by Sidney Janis Gallery, New York.

The plaster figure was cast in sections directly from a life model.

DAN BEN-SCHMUEL

Born 1927, near Dublin.

Residence New York, since 1966.

Self-educated. Lived and worked in Ireland, Africa, South America, England, Europe and 1961-66, Israel. Became Israeli citizen.

ICONOGRAM, 1967. (above)

Copper on wood base, H. 87 x W. 66 $\frac{1}{2}$ x D. 69 $\frac{1}{2}$ ".

Lent by the artist.

Braised, soldered, and welded assemblage.



JOHN CHAMBERLAIN

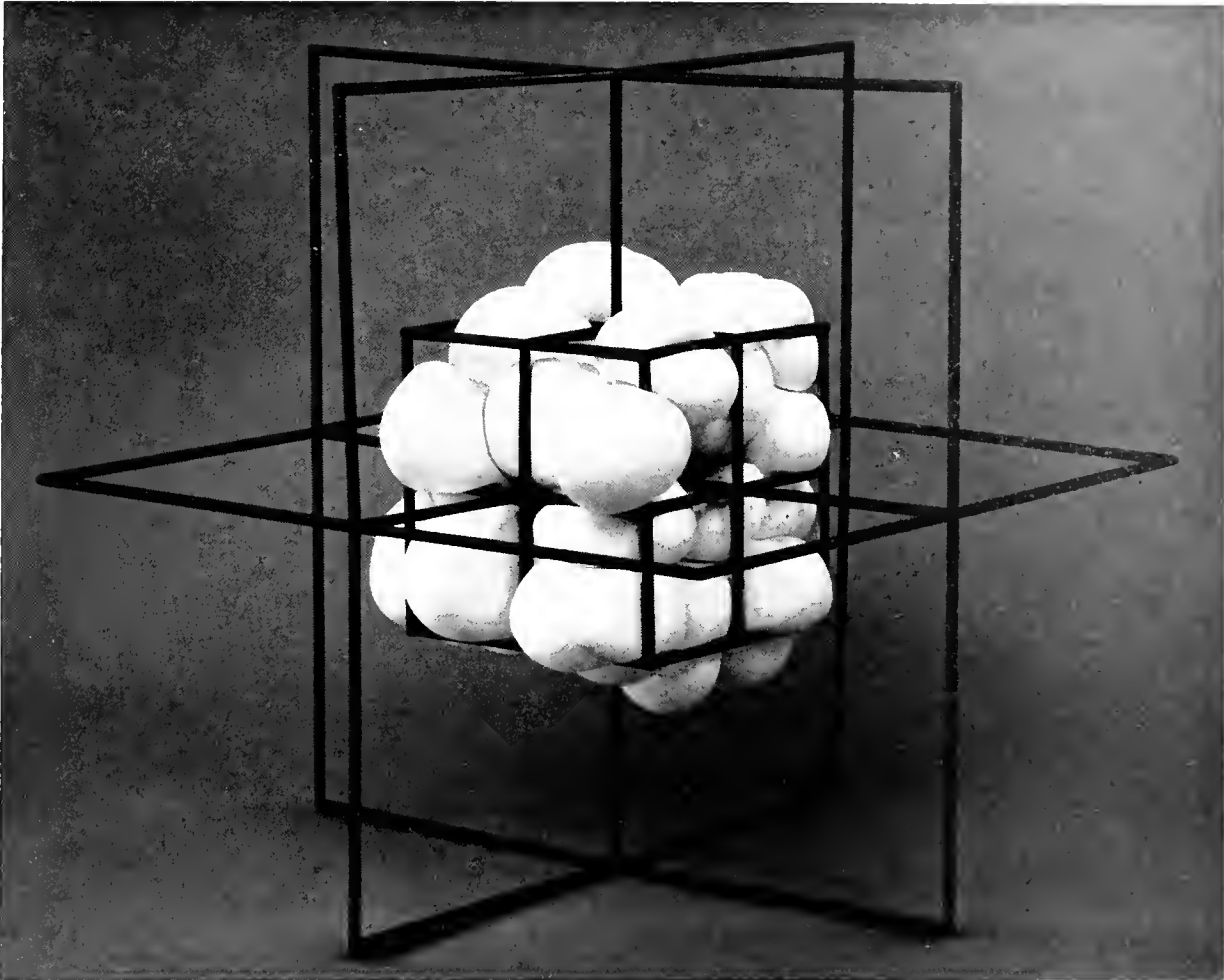
Born 1927, Rochester, Indiana.
Residence New York.

Education: 1950-52, Chicago Art Institute School; 1955-56, Black Mountain College, North Carolina. 1957, first one-man exhibition, Wells Street Gallery, Chicago.

TUNG TING HU. 1967.

Flexible polyurethane, H. 37¼ x W. 54 x D. 51¼".
Lent by the artist.

The polyurethane was folded and tied with cords, following which the artist cut and shaped it with a knife.



PIOTR KOWALSKI

Born 1927, Warsaw.
Residence Paris.

1946, Brazil. Education: 1947-52, Harvard University, (studied architecture). 1952-53, New York; 1953-55, Paris. 1961, first one-man exhibition, Maison des Beaux-Arts, Paris. Awards: 1961, First Prize, Competition for the construction of a railway station, Tunis; 1962, Third Prize, competition for the international "Baumuseum," Paris; 1963, Graham Foundation for Advanced Studies in Fine Arts, Chicago.

CUBE V. 1967.
Steel and plaster, H. 35 x W. 35 x D. 35".
Lent by the artist.



ERNEST TROVA

Born 1927, St. Louis.
Residence St. Louis.

Self-taught. 1959, first one-man exhibition, Image Gallery, St. Louis.

STUDY FALLING MAN: INTAGLIO. 1966.

Polished bronze. H. 78½".

Collection Mr. and Mrs. David L. Paul, New York.

Each of the vertical side panels was cast by the lost wax method from a plaster model, following which the panels were welded together.



DONALD JUDD

Born 1928, Excelsior Springs, Missouri.
Residence New York.

Education: 1947-53, Art Student's League, New York; 1948-49, College of William and Mary, Williamsburg, Virginia; 1953, Columbia University, B.S.; 1958-61, Fine Arts Department, Columbia University. 1963-64, first one-man exhibition, Green Gallery, New York.

UNTITLED (EIGHT MODULAR UNIT A-CHANNEL PIECE),
1966.

Painted steel, H. 48¹/₄ x W. 125⁵/₈ x D. 127¹/₂" (in 8 sections).
Lent by Ferns Gallery, Los Angeles.
Made to the artist's specifications by an industrial fabricator.



DRAGO TRŠAR

Born 1927, Planina-Koper, Yugoslavia.
Residence Ljubljana, Yugoslavia.

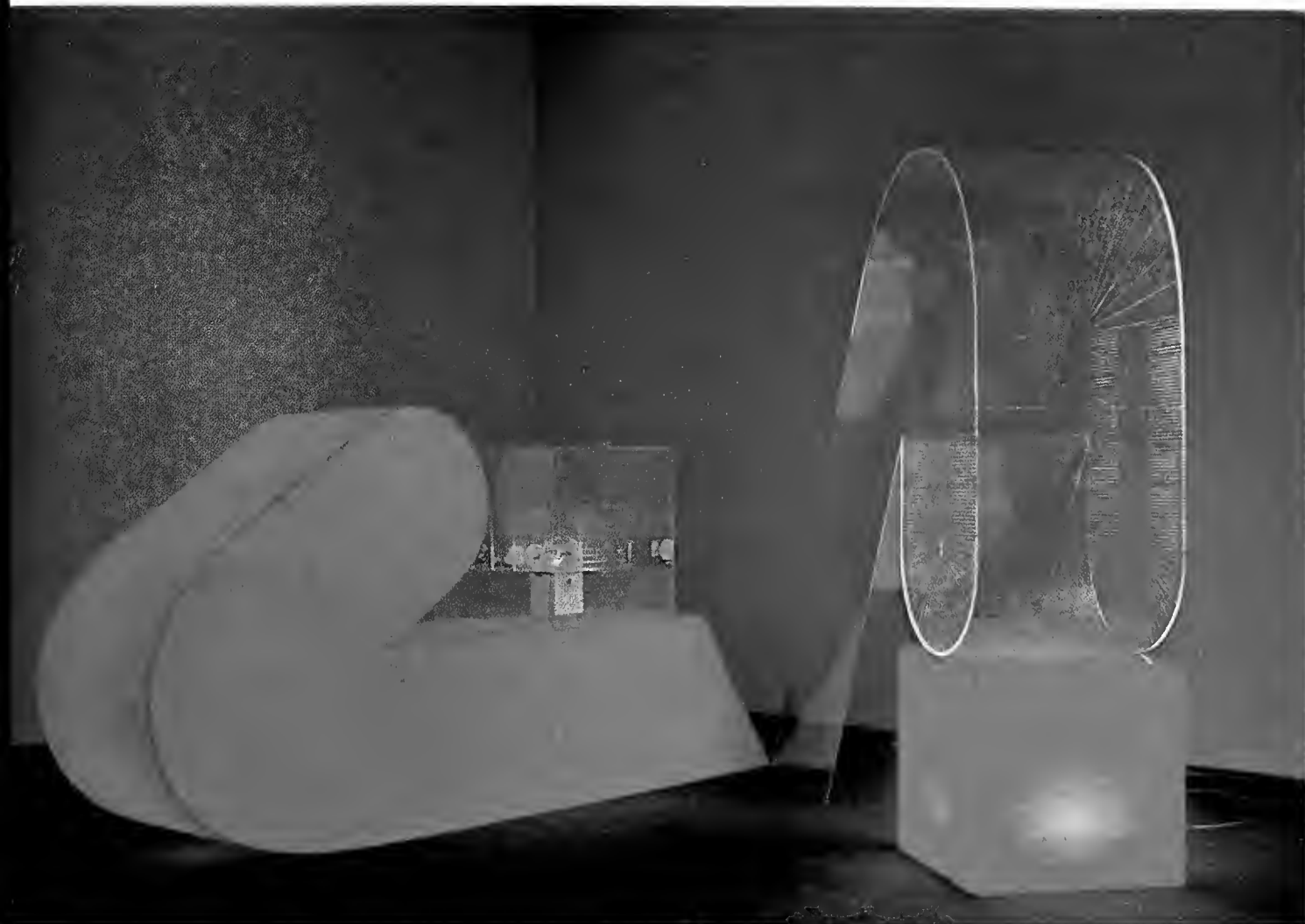
Education: Academy of Fine Arts, Ljubljana. Travelled in Italy, France, Belgium, Egypt, Austria. 1960, first one-man exhibition, Mala Gallery, Ljubljana. Awards: 1955, Sculpture Prize, Mediterranean Biennale, Alexandria; 1961, Sculpture Prize, Triennale, Belgrade; 1961, Medal, III Morgan's Paint, Rimini.

THE CHANNEL (KANAL). 1966.

Bronze, H. 23¼ x W. 24 x D. 15".

Lent by the artist, courtesy Adria Art Gallery, New York.

Cast by the lost wax method from a plaster based on the original clay model.



KATSUHIRO YAMAGUCHI

Born 1928, Tokyo.
Residence Tokyo.

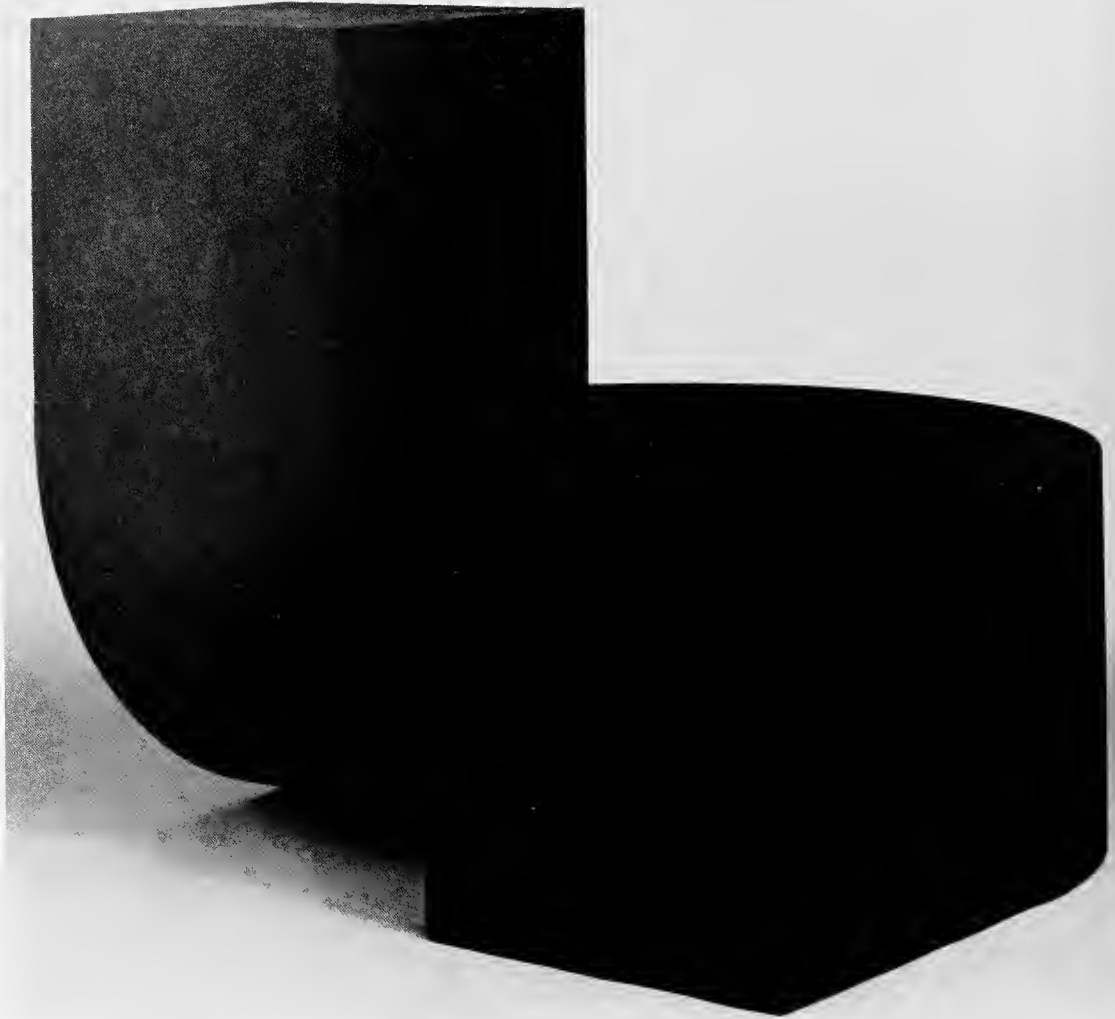
Education: 1949-52, Nihon University, Tokyo (studied law). 1961-62, travelled in Italy, Spain, New York. 1952, first one-man exhibition, Matsushima Gallery, Tokyo.

THE PORT, 1966.

Acrylic plastic, electric lights, H. 63".

Lent by the artist, courtesy Minami Gallery, Tokyo.

Made by the artist in collaboration with an industrial fabricator.

**CLEMENT MEADMORE**

Born 1929, Melbourne, Australia.
Residence New York, since 1963.

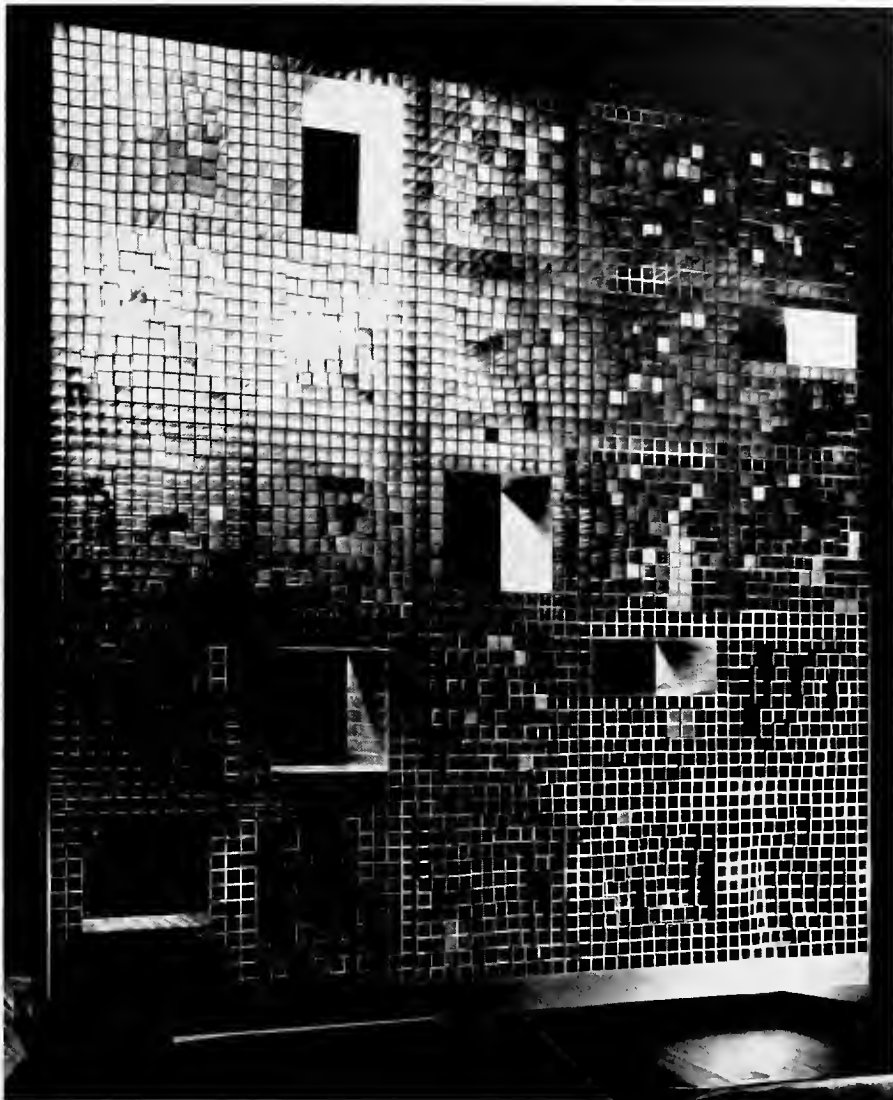
Education: Royal Melbourne Technical College (studied industrial design and engineering). 1953, travelled in Europe. 1959, Japan. 1954, first one-man exhibition, Melbourne.

TURN-UP. 1966.

Polystyrene, H. 51 x W. 53 $\frac{3}{4}$ x D. 53 $\frac{3}{4}$ ".

Lent by the artist.

Fabricated by the artist, based on a small-scale maquette.



AIKO MIYAWAKI

Born 1929, Tokyo.
Residence Tokyo.

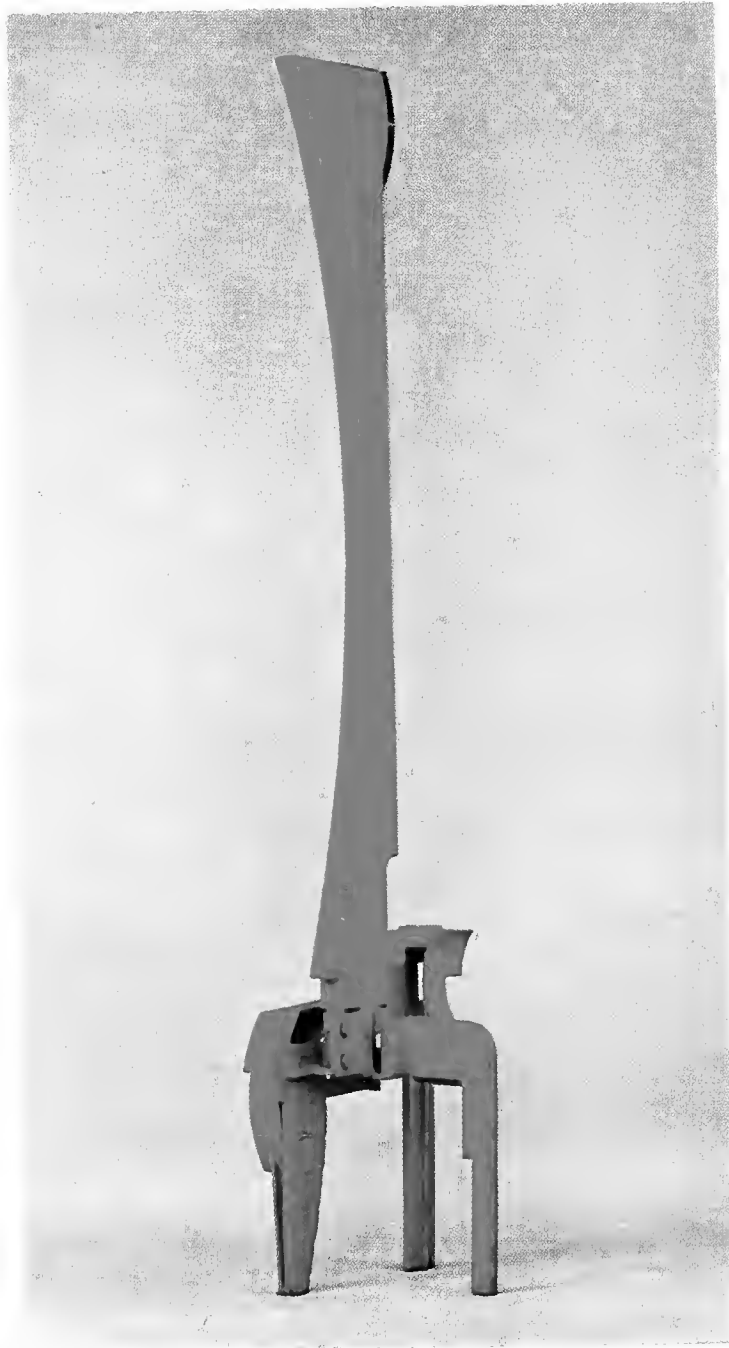
Education: 1952, graduated from the Japan Women's University, Tokyo; 1958, Bunka Gakuin, Tokyo (studied painting with Nebuya Abe and Yeshishige Saito); 1957, Santa Monica City College and University of California, Los Angeles. Since 1957, travelled in the United States, Mexico, India, Turkey and Europe. 1959, first one-man exhibition, Yoseido Gallery, Tokyo.

WORK BRASS 402- No. 15. SERIES A. 1966.

Brass, wood, H. 46 x W. 46 x D. 7".

Lent by Tokyo Gallery, Tokyo.

Made to the artist's specifications by an industrial fabricator.



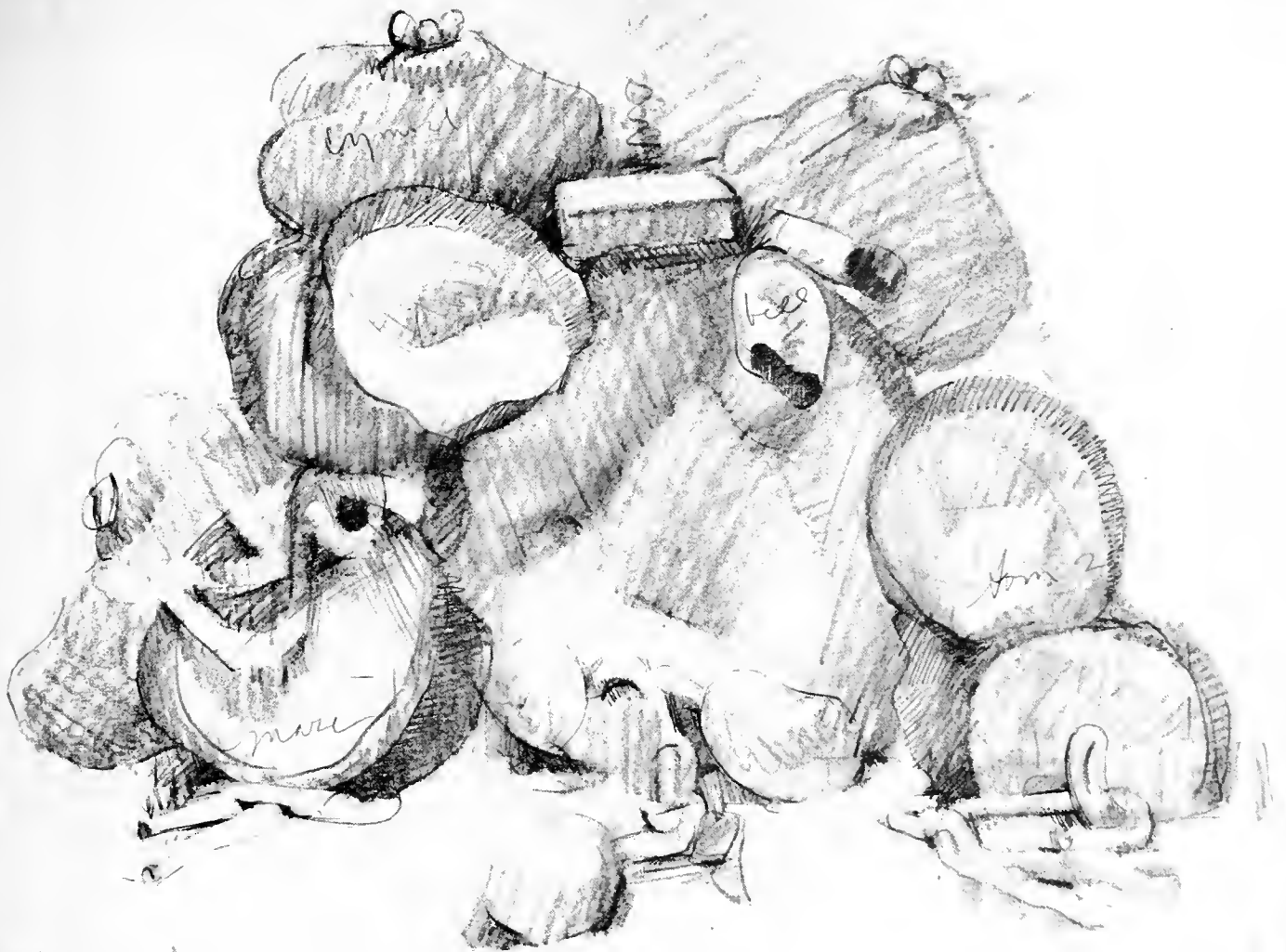
BERNARD LUGINBÜHL

Born 1929, Bern, Switzerland.
Residence Mötschwil, near Bern.

Education: 1945-48, sculptor apprenticeship; École des Arts et Métiers, Bern. 1949, studio in Bern; 1951, studio in Moosseedorf, near Bern. 1961, first one-man exhibition, Galerie Renée Ziegler, Zurich.

LITTLE GIRAFFE (KLEINE GIRAFFE). 1965.
Painted iron, H. 97½".

Lent by Galerie Renée Ziegler, Zurich, Switzerland.



Left set of drums

8 67

CLAES OLDENBURG

Born 1929, Stockholm.
Residence New York.

Raised in Chicago. Education: 1950, Yale University, B.A.; 1952-55, Chicago Art Institute School (studied with Paul Wiegardt). Travelled in United States, Europe. 1950-52, apprentice reporter. Operated the Ray Gun Manufacturing Company, New York. 1959, first one-man exhibition, Judson Gallery, New York.

GIANT SOFT DRUM SET. 1967.

Canvas, vinyl, wood, H. c. 84".

Lent by Sidney Janis Gallery, New York.

Stitched and sewn together by the artist from materials cut to patterns based on preliminary drawings and a small-scale model. (Illustration is of a preliminary drawing.)



KAZUO YUHARA

Born 1930, Tokyo.
Residence Yokahama.

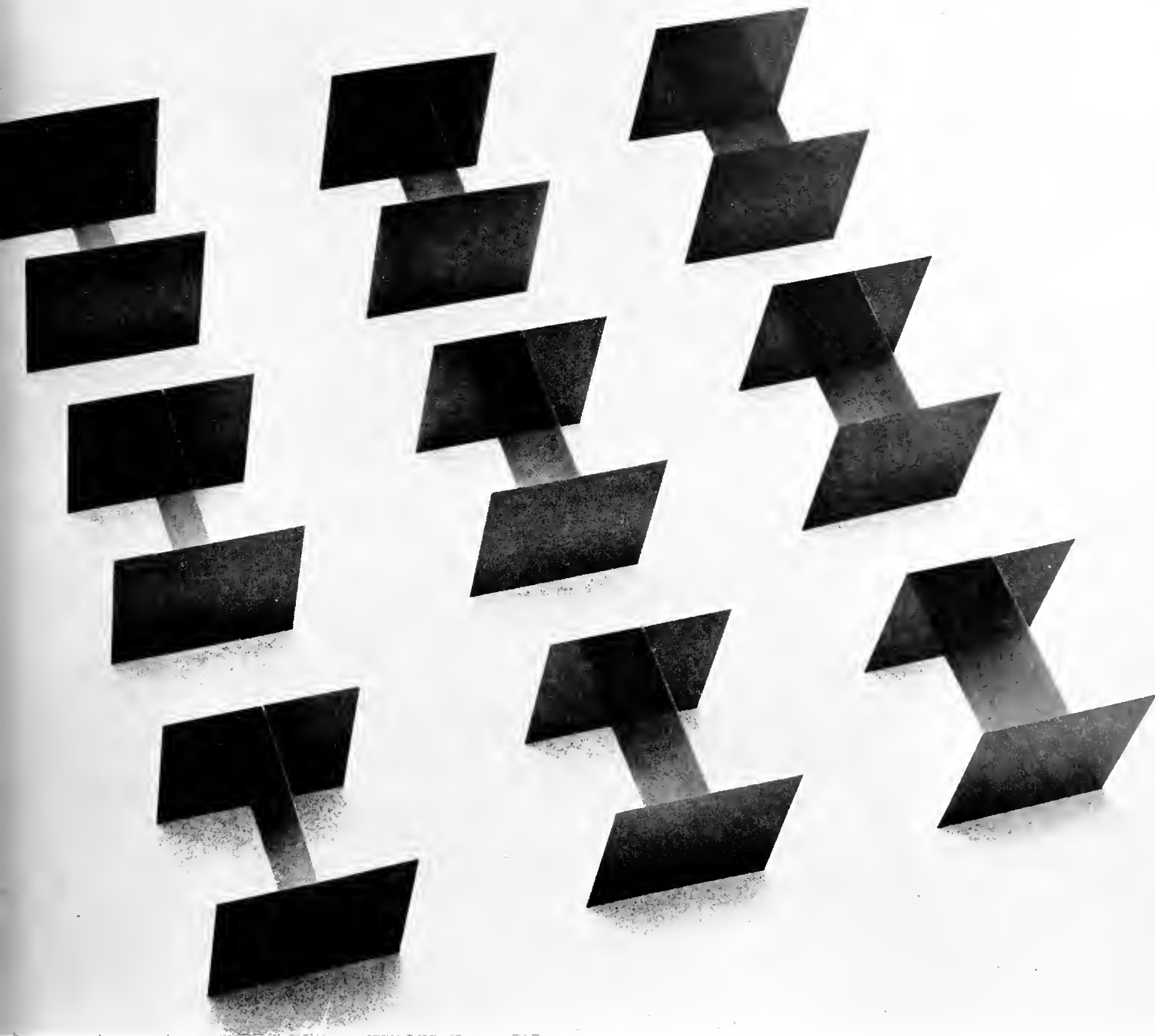
Education: 1951-58, University of Fine Arts, Tokyo; 1955-57, University of Tokyo (graduate studies in sculpture). 1963, travelled in Paris, Italy and Spain. Awards: 1958, First Prize for sculpture by a young artist, Annual Exhibition of Japanese Art, Municipal Museum, Tokyo; 1963, First Prize Maruzen-Sekiyu Bijutsu-Shôreishô Competition.

NO. 1. 1966.

Steel, chrome plated, H. 26".

Collection Richard Brown Baker, New York.

Made to the artist's specifications by an industrial fabricator.



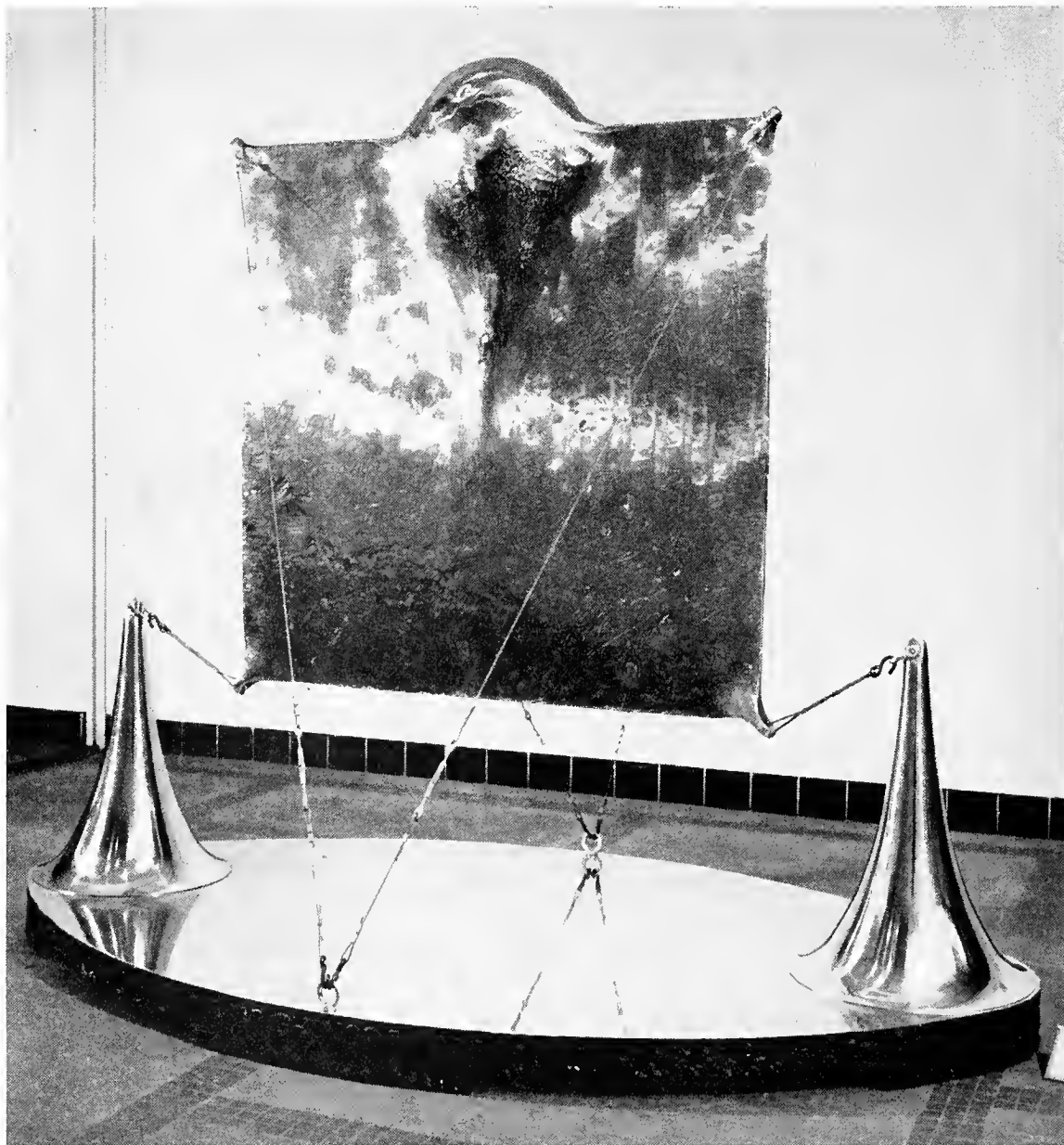
ROBERT MORRIS

Born 1931, Kansas City, Missouri.
Residence New York.

Education: 1948-50, University of Kansas City and Kansas City Art Institute; 1951, California School of Fine Arts, San Francisco; 1954-55, Reed College, Portland, Oregon; 1961-62, graduate work in Art History, Hunter College, New York. 1957, first one-man exhibition, Dilexi Gallery, San Francisco.

UNTITLED. 1967.

Steel, H. 36 x W. 180 x D. 180" (9 units, each 36 x 36 x 36").
Lent by Leo Castelli Gallery, New York.
Made to the artist's specifications by an industrial fabricator.



MORIO SHINODA

Born 1931, Tokyo.
Residence Houston, Texas.

Education: 1949-52, Aoyama Gakuin University; 1963-64, The Art Institute of Chicago. 1967, first one-man exhibition, Kiko Galleries, Houston. Awards: 1956, Prize, Modern Art Exhibition, Japan; 1965, Museum prize, Museum of Modern Art, Kamakura, Ube City; 1966, Kotaro Takamura Sculpture Prize.

TENSION AND COMPRESSION, NO. 345. 1966.

Cast iron, chrome plated, H. 56".

Collection Kenneth Schnitzer, Houston, Texas.

The suspended segment was cast in iron by the raw sand process from the original plaster; the iron base was fabricated industrially to the artist's specifications.

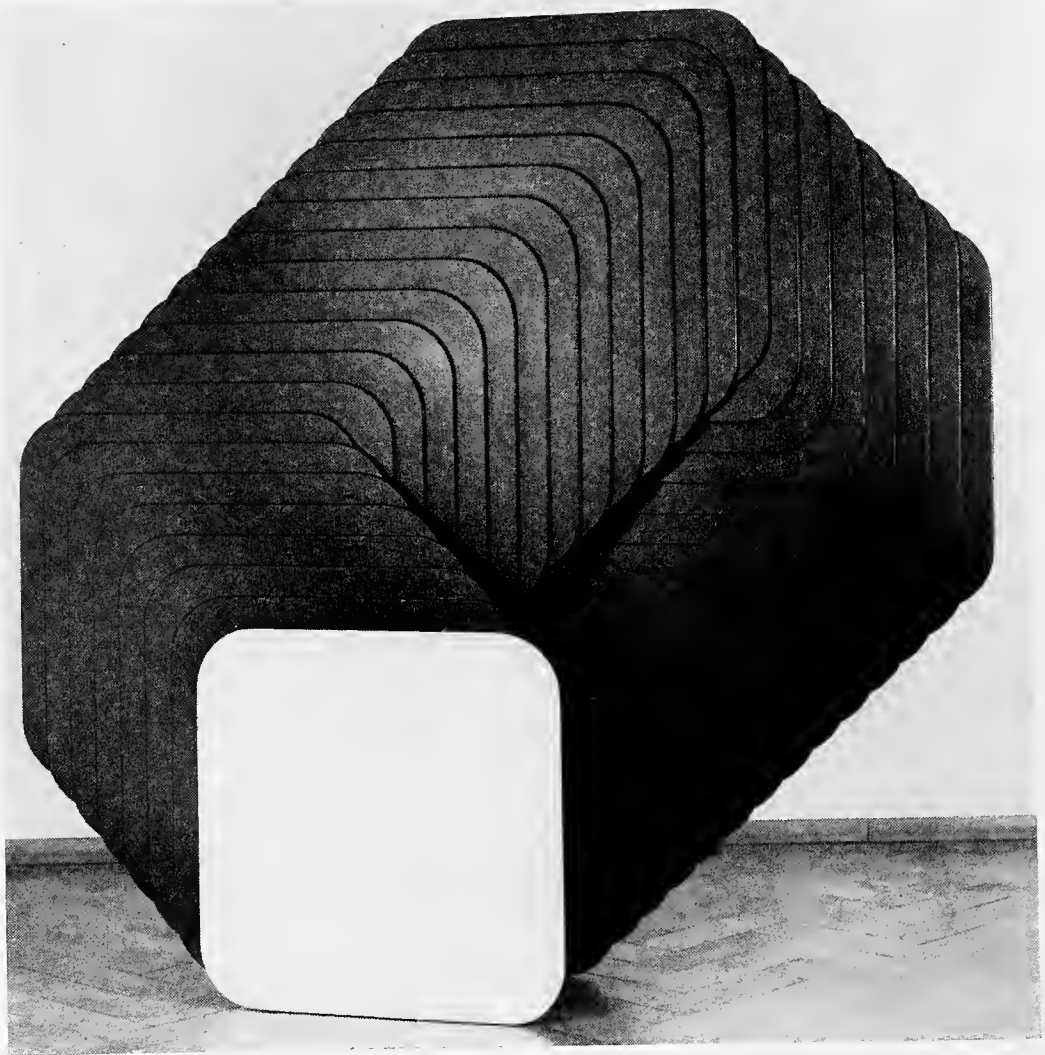


MARK DI SUVERO

Born 1933, Shanghai, China.
Residence New York.

1941, came to the United States. Education: University of California. B.A. Travelled in the United States and Mexico. 1960, first one-man exhibition, Green Gallery, New York. Awards: Longview Foundation Grant; 1963, jury award, 66th American Painting and Sculpture Annual, The Art Institute of Chicago.

SLICED BOILERMAKER. 1966-67.
Steel. H. 78 x W. 83 x D. 51".
Lent by Park Place Gallery, New York.
Cut, bolted, and welded assemblage.



KASPAR-THOMAS LENK

Born 1933, Berlin.
Residence Stuttgart.

Education: 1950, Kunstakademie, Stuttgart. 1967, visited New York.
1959, first one-man exhibition, Galerie Boukes, Wiesbaden.

STRATIFICATION 21a (SCHICHTUNG 21a). 1964-67.
Plexiglass, H. 83½ x W. 61¾ x D. 16¾".
Lent by Galerie Müller, Stuttgart.
Fabricated by the artist, based on a small-scale maquette.



PHILIP KING

Born 1934, Tunis, North Africa.
Residence London.

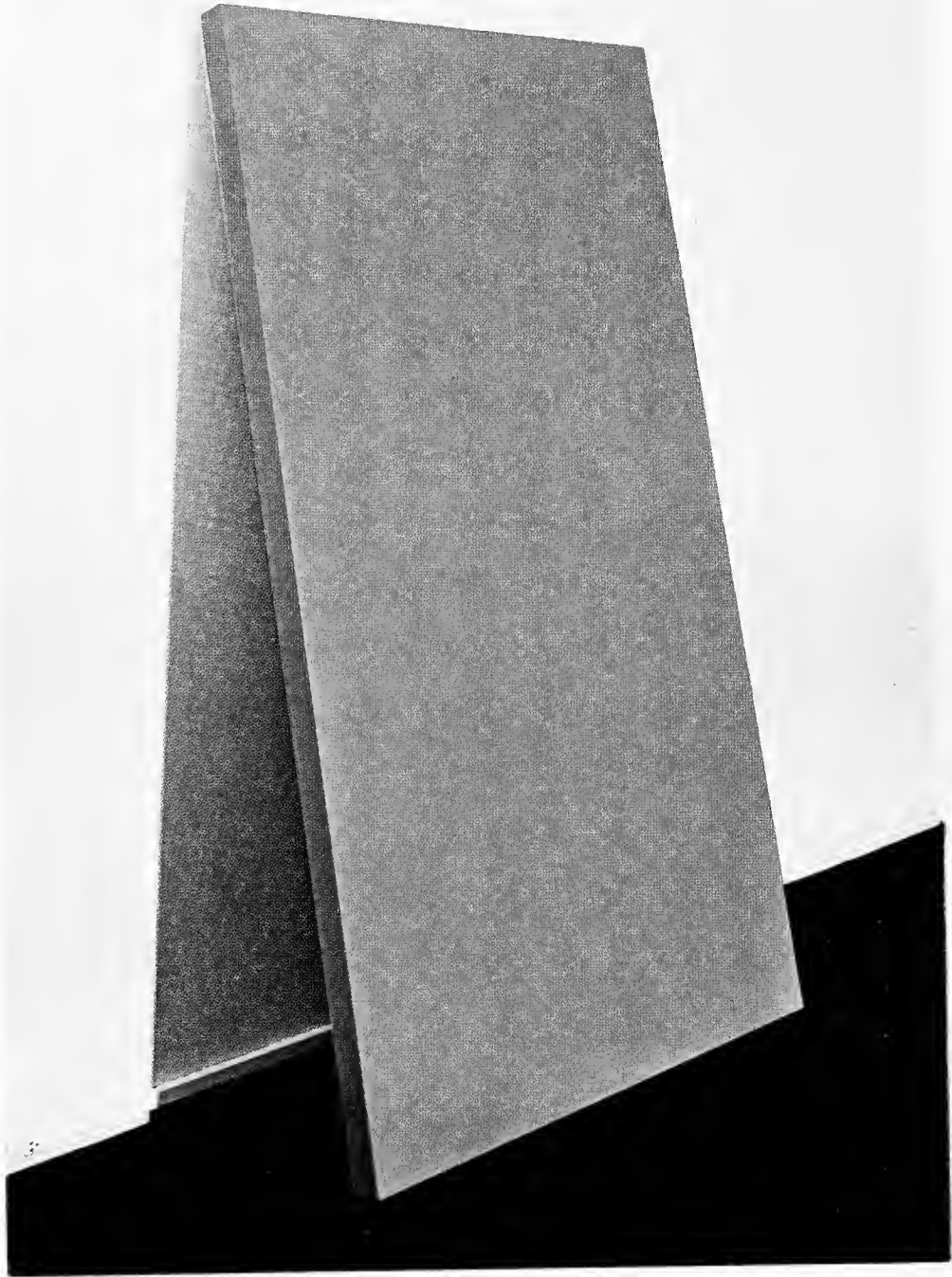
1945, moved to England. Education: 1954-57, Cambridge University (modern languages); 1957, St. Martin's School of Art (studied with Anthony Caro). 1958-59, assistant to Henry Moore. 1964, first one-man exhibition, Heffers Gallery, Cambridge. 1959-60, Boise Scholarship to Greece for three months.

BRAKE. 1966.

Fibreglass and plastic, H. 81 x W. 111 x D. 108".

Lent by Rowan Gallery, London.

Made by an industrial fabricator in an edition of three from the artist's full scale model.



JOHN MC CRACKEN

Born 1934, Berkeley, California.
Residence Venice, California.

Education: California College of Arts and Crafts. 1965, first one-man exhibition, Nicholas Wilder Gallery, Los Angeles.

LOVE IN ITALIAN. 1967.

Plywood and fibreglass, H. 84½ x W. 48¼ x D. 2¾".
Lent by Nicholas Wilder Gallery, Los Angeles.

A hollow wooden plank was constructed by the artist, coated with fibreglass and sanded to a smooth surface, and then painted and polished.



WILLIAM TUCKER

Born 1935, Cairo.
Residence London.

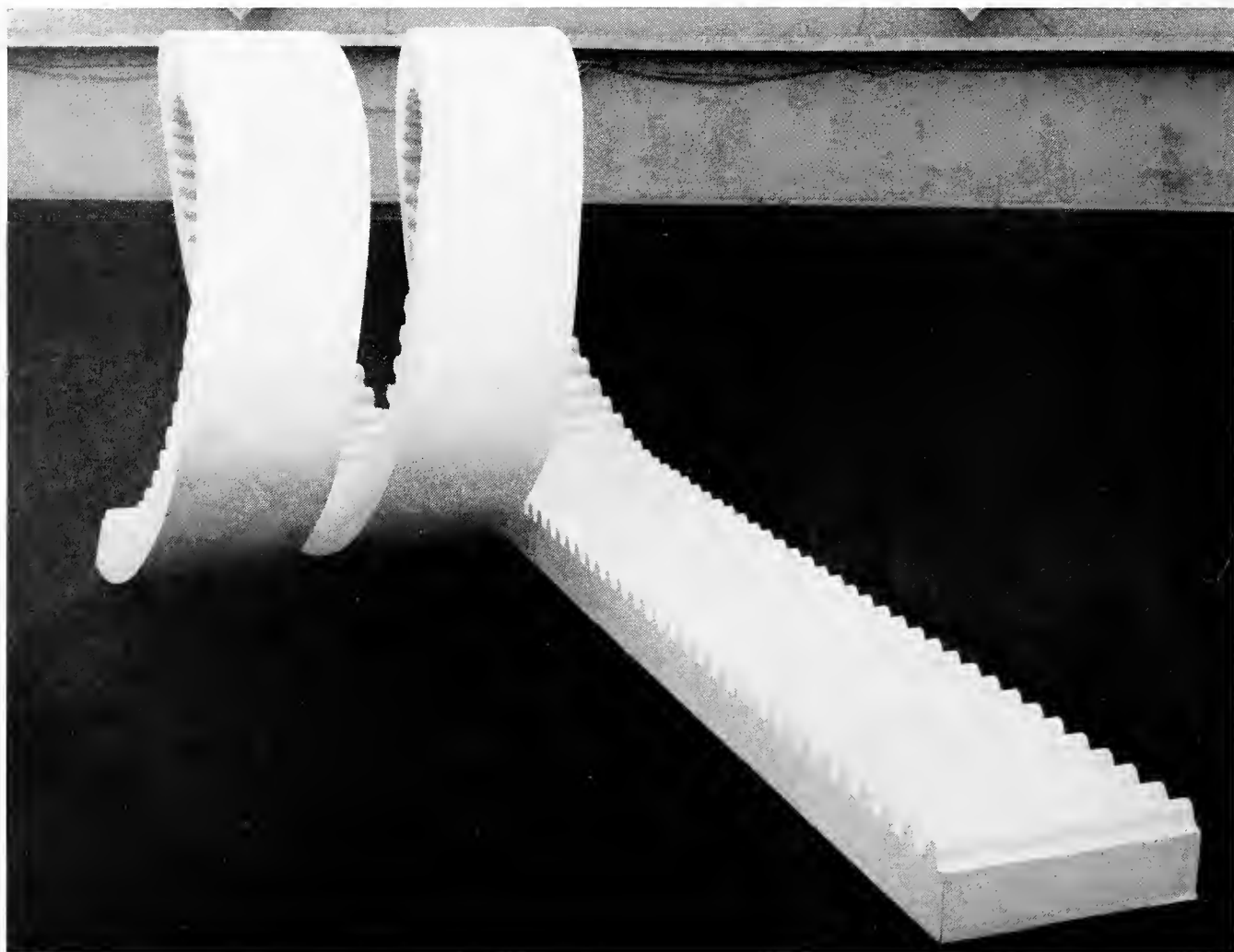
1937, went to England. Education: 1955-58. Oxford University (read history); 1958, St. Martin's and Central School of Art (studied sculpture). 1963, one-man exhibition, Rowan Gallery, London.

FOUR PART SCULPTURE NO. 1. 1966.

Fibreglass, H. 18 x W. 72 x D. 90".

Lent by the artist.

Following a concept previously decided upon, the artist painted a set of cylinders fabricated industrially to his specifications.



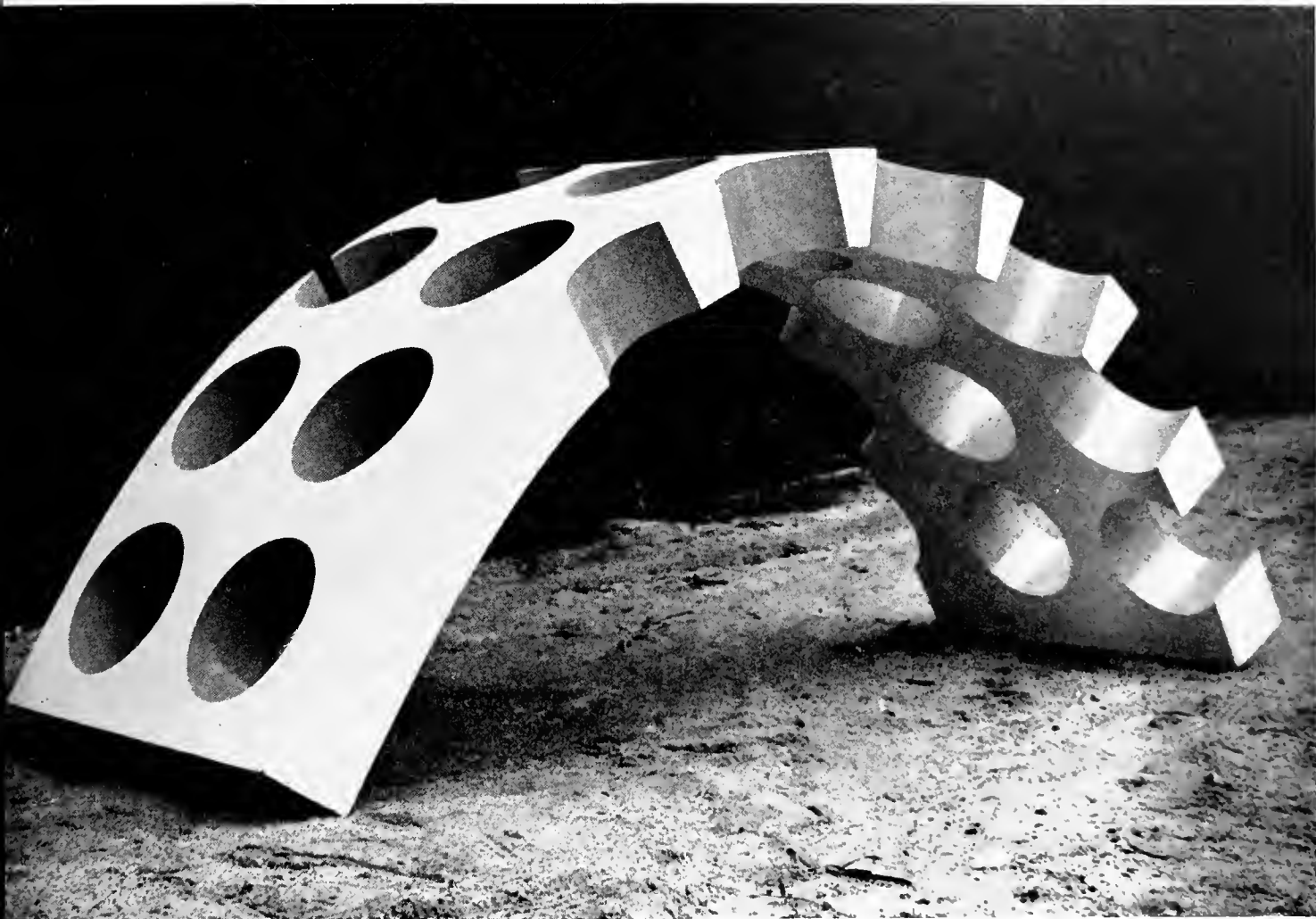
KEN SAKAKI

Born 1936, Osaka.
Residence Kyoto.

Education: 1959, graduated from Kyoto Municipal Art College. 1962,
first one-man exhibition, Galerie 16, Kyoto.

OPUS 66-10-7. 1966.

Wood, fabric, coated with plastic, H. 35¼ x W. 39½ x D. 89".
Lent by the artist, courtesy Galerie 16, Kyoto.
Constructed by the artist.



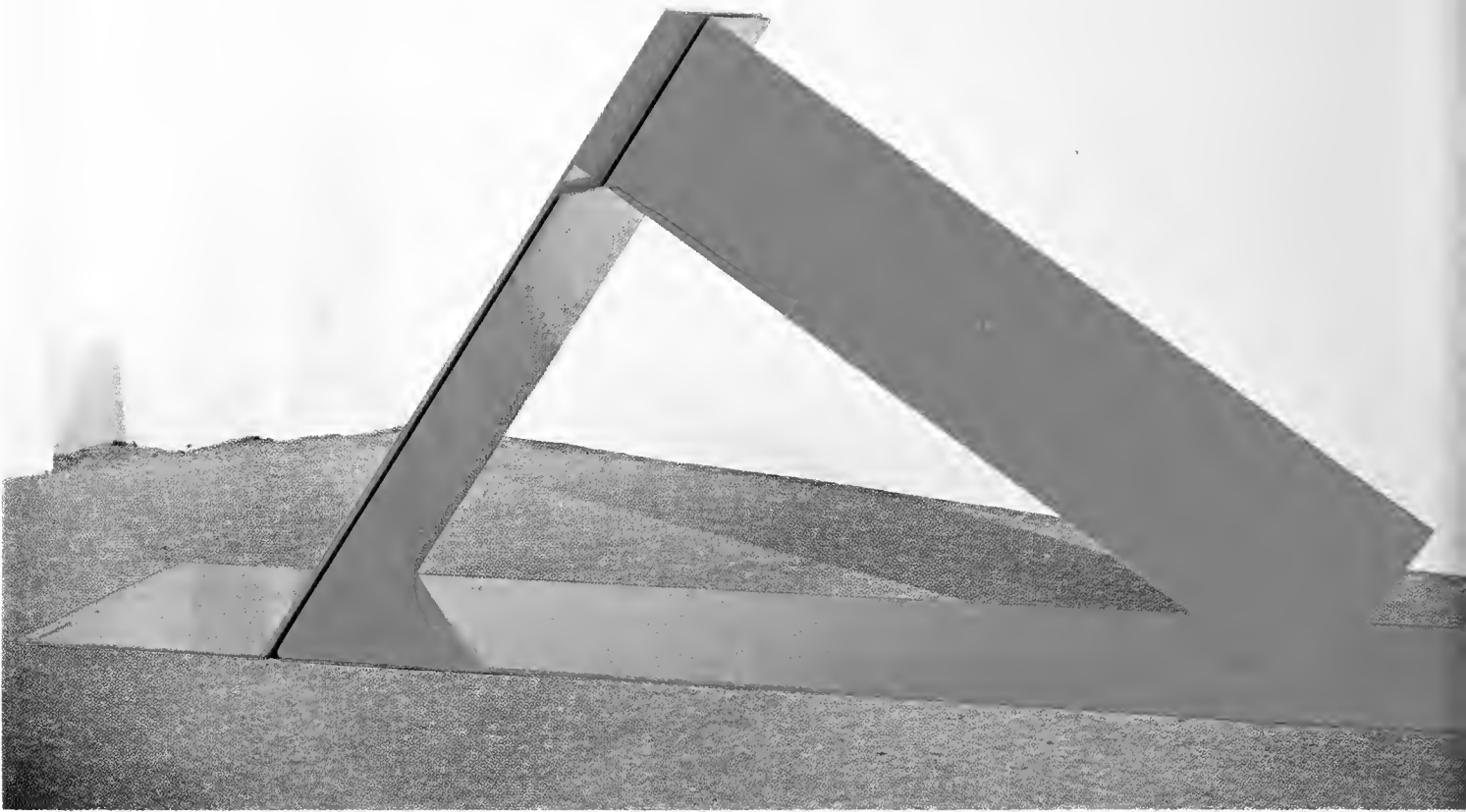
NORIYASU FUKUSHIMA

Born 1940, Tottori Prefecture, Kyoto.
Residence Kyoto.

Education: 1962, graduated from Kyoto Municipal Art College.
1964-65, visited the United States for 1½ years. 1964, assistant to
Noguchi.

BLUE DOTS, 1966.

Wood and plastic polychromed. H. 52¹/₄ x W. 126¹/₄ x D. 43¹/₄".
Lent by the artist, courtesy Galerie 10, Kyoto.
Fabricated by the artist.



ROBERT MURRAY

Born 1938, Vancouver, B.C.
Residence New York.

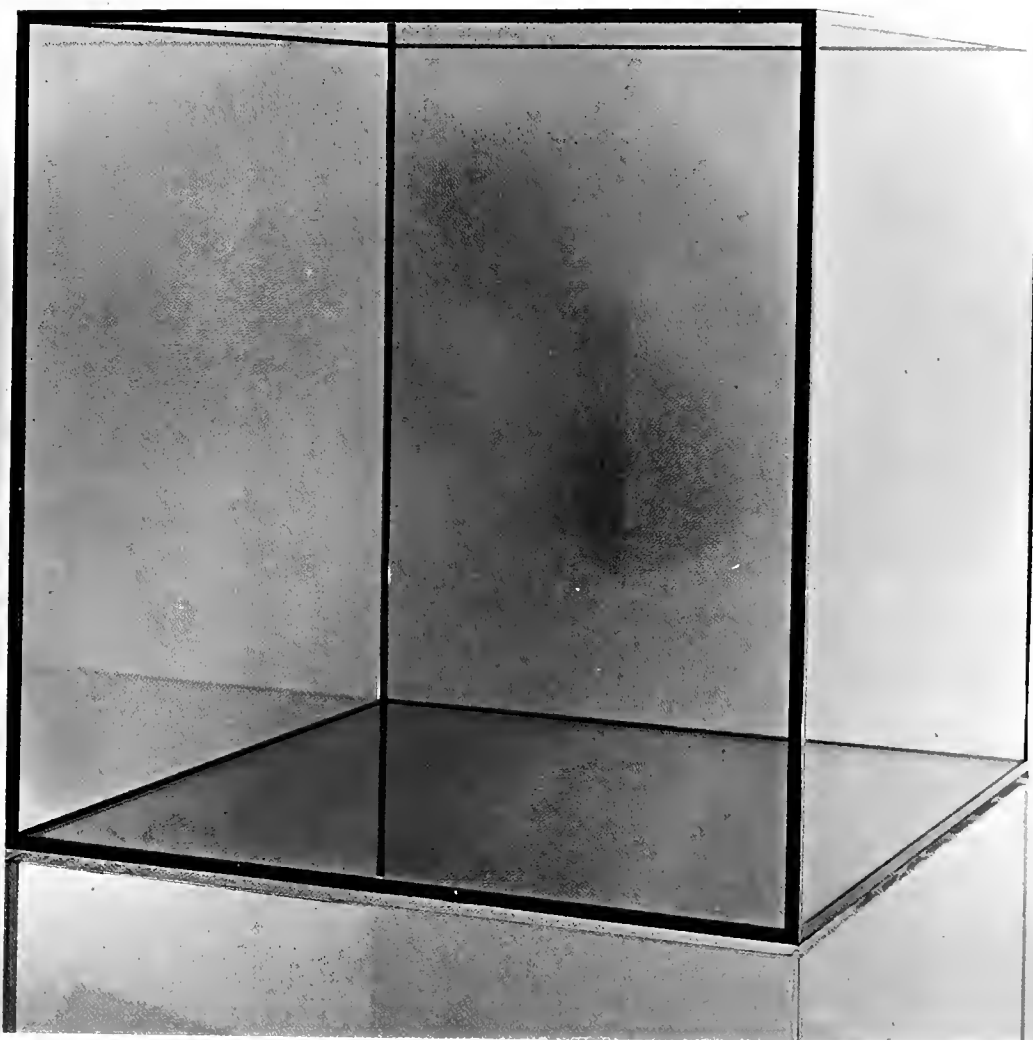
Education: 1956-58, School of Art, Regina College, University of Saskatchewan; 1958-59, Instituto Allende, San Miguel, Mexico; Artist's Workshops, Emma Lake, Saskatchewan (with Barnett Newman, Will Barnet, John Ferren, and Clement Greenberg); 1960, moved to New York City, attended Art Student's League. 1965, first one-man exhibition, Betty Parsons Gallery, New York. 1960, Canada Council Grant for Study in New York.

WINDFALL. 1966.

Aluminum polychromed, H. 48 x W. 114 x D. 24".

Lent by Betty Parsons Gallery, New York.

Made in an industrial metalworks from the artist's drawings and specifications.



LARRY BELL

Born 1939, Chicago.

Residence New York and Venice, California.

Education: 1957-59, attended Chouinard Art Institute, Los Angeles. 1962, visited Mexico City. 1962, first one-man exhibition, Ferus Gallery, Los Angeles. 1963, William and Noma Copley Prize.

MEMORIES OF MIKE. 1967.

Vacuum plated glass, H. 24 $\frac{1}{4}$ x W. 24 $\frac{1}{4}$ x D. 24 $\frac{1}{4}$ ".

Collection Mr. and Mrs. Arnold B. Glimcher, New York.

Each of the six sides of the cube is flat optical glass that has been coated on the inner surface by means of a vacuum chamber process modified by the artist for his own use. After Bell completed the coating process, the glass sheets were assembled, cemented at their beveled edges, and secured with strips of chrome plated brass at the seams.

BIBLIOGRAPHY

The bibliography refers to entries since 1960 and is organized in the following manner:

- I. GENERAL BIBLIOGRAPHY AND EXHIBITIONS**
 - A. Books and Articles**
 - B. Recurring international exhibitions**
 - C. Non-recurring international sculpture exhibitions**

- II. BIBLIOGRAPHY AND EXHIBITIONS BY COUNTRY**

- III. BIBLIOGRAPHY AND EXHIBITIONS BY ARTIST**

I. GENERAL BIBLIOGRAPHY AND EXHIBITIONS

A.

BOOKS AND ARTICLES

(Arranged in chronological order)

- GIEDION-WELCKER, CAROLA. *Contemporary Sculpture. An Evolution in Volume and Space*, New York, George Wittenborn, Inc., 1960. German edition, *Moderne Plastik*, Verlag Dr. H. Girsberger, Zurich, 1937; revised and enlarged English edition with bibliography by Bernard Karpel, no. 12 in the series "Documents of Modern Art", 1955.
- JAGUER, EDOUARD. *Sculpture 1950-1960. Poétique de la sculpture*, Paris, La Musée de Poche, 1960.
- SEUPHOR, MICHEL. *Sculpture of this Century*, New York, George Braziller, 1960. French edition, *La Sculpture de ce siècle, Dictionnaire de la sculpture moderne*, Neuchatel, Switzerland, Éditions du Griffon, 1959. German edition, Neuchatel, Switzerland, 1959.
- LA SCULPTURE CONTEMPORAINE, 1900-1960, Paris, Éditions de l'Illustration, 1961. Vol. I, "La Sculpture française", text by Charles Kunstler; Vol. II, "La Sculpture étrangère", text by Cecile Goldscheider.
- TRIER, EDOUARD. *Form and Space, Sculpture of the 20th Century*. New York, Frederick A. Praeger, 1961. Translated from the German by C. Ligota. German edition, *Figur und Raum. Die Skulptur des XX Jahrhunderts*, Berlin, Mann Verlag, 1960; English edition, London, Thames and Hudson, 1961.
- LEBEL, ROBERT. *Anthologie des formes inventées. Un demi-siècle de sculpture*, Paris, Éditions de la Galerie du Cercle, 1962.
- MAILLARD, ROBERT, ed. *A Dictionary of Modern Sculpture*, London, Methuen, 1962. French edition, *Dictionnaire de la sculpture moderne*, Paris, Fernand Hazen, 1960. German edition, *Knaurs Lexikon der Modernen Plastik*, Munich and Zurich, Dromersche Verlagsanstalt, 1961; translated from the French by Bettina Wadia.
- VOLBOUDT, PIERRE. "Espace et Sculpture", *XX Siècle*, Paris, vol. 24, no. 18, February, 1962, pp. 3-12.
- SELZ, JEAN. *Modern Sculpture, Origins and Evolution*, New York, George Braziller, 1963. Translated from the French by Annette Michelson. French edition, Lausanne, 1963; German edition, Munich, 1963.
- ALLOWAY, LAWRENCE. "Sculpture as Cliché", *Artforum*, San Francisco, vol. II, no. 4, October, 1963, p. 26.
- CERTZ, ULRICH. *Plastik der Gegenwart*. Berlin, Rembrandt Verlag, vol. 1, 1953; vol. 2, 1964.
- GHEERBRANDT, BERNARD, and PARINAUD, ANDRÉ, eds. *Dictionnaire des Artistes contemporains: 50 artistes, peintres, sculpteurs, graveurs, présentés par 22 critiques en 1964*, Paris, Les Libraires Associés, 1964.
- Metro, International Directory of Contemporary Art, Catalogue International de l'Art Contemporain, Catalogo Internazionale dell'Arte Contemporanea*, Milan, Editoriale Metro, 1964.
- BOUDAÏLE, GEORGES. "Sculpture at the Crossroads", *Cimaise*, Paris, vol. 11, no. 68, April-June 3, 1964, pp. 47-59.
- BOWNESS, ALAN. *Modern Sculpture*, London, Studio Vista, 1965.
- Contemporary Sculpture, Arts Yearbook 3*, New York, The Art Digest Inc., 1965. Introduction by William Seitz.
- GROHMANN, WILL. ed. *Kunst Unserer Zeit: Malerei und Plastik*, Cologne, Verlag M. Du Mont Schauberg, 1966. English edition, *New Art Around the World: Painting and Sculpture*, New York, Harry N. Abrams, Inc., 1966.
- Sculptures of the Rijksmuseum Kröller-Müller*, Otterlo, The Rijksmuseum Kröller-Müller, revised English edition, 1966; first English edition, 1963; original Dutch edition, 1952.
- Die Plastiken, Kataloge der Sonderausstellungen des Museums des 20. Jahrhunderts*, Vienna, Museum des 20. Jahrhunderts, 1966. Introduction by Dr. Werner Hofmann.
- LICHT, FRED. *Sculpture 19th and 20th Centuries*, Greenwich, Connecticut, New York Graphic Society, 1967. Consultant editor John Pope-Hennessy.

B.

RECURRING INTERNATIONAL EXHIBITIONS

(Arranged in alphabetical order according to city)

- ALTE GALERIE, MUSEUM FRIDERICHIANUM ORANGERIE, Kassel, Germany, June 27-October 5, 1964, *Documenta III, Internationale Ausstellung*.
- MUSÉE CANTONAL DES BEAUX ARTS, Lausanne. June-September, 1963, *1er Salon International de Galeries-Pilotes*. June-October, 1966, *2e Salon International de Galeries-Pilotes*.
- LONDON COUNTY COUNCIL, Battersea Park, London, *Sculpture in the Open Air*. May-September, 1960. May-September, 1963. June-September, 1966.
- KUNSTHISTORISCHE MUSEA OPENLUCHT VOOR BEELDHOUWKUNST, Middelheim, Belgium. July 15-October 15, 1961, *6e Biennale voor Beeldhouwkunst*. June 8-September 30, 1963, *7e Biennale voor Beeldhouwkunst*. June 20-September 30, 1965, *8e Biennale voor Beeldhouwkunst*. June 11-October 2, 1967, *9e Biennale voor Beeldhouwkunst*.
- MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, Paris. September-October, 1961, *IIème Biennale de Paris*. September-October, 1963, *IIIème Biennale de Paris*. September 28-November 3, 1965, *IVème Biennale de Paris*.
- MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, Paris. May 8-29, 1960, *XVI Salon de Mai*. Also exhibited at KUNSTHAUS ZURICH, Zurich, June 11-July 24, 1960. May 7-28, 1961, *XVII Salon de Mai*. Also exhibited at STEDELIJK MUSEUM, Amsterdam, June 7-July 7, 1961. May, 1962, *XVIII Salon de Mai*. April 28-May 19, 1963, *XIX Salon de Mai*. May, 1964, *XX Salon de Mai*. May, 1965, *XXI Salon de Mai*. May 2-22, 1966, *XXII Salon de Mai*. April 29-May 21, 1967, *XXIII Salon de Mai*.
- MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, Paris. April 4-May 1, 1960, *15ème Salon des Réalités Nouvelles*. June, 1961, *16ème Salon des Réalités Nouvelles*. April 7-29, 1962, *17ème Salon des Réalités Nouvelles*. February 2-24, 1963, *18ème Salon des Réalités Nouvelles*. February, 1964, *19ème Salon des Réalités Nouvelles*. March, 1965, *20ème Salon des Réalités Nouvelles*. October 7-30, 1966, *21ème Salon des Réalités Nouvelles*. April, 1967, *22ème Salon des Réalités Nouvelles*.
- MUSÉE RODIN, Paris. June-September, 1961, *2ème Exposition Internationale de Sculpture Contemporaine*. June-September, 1966, *3ème Exposition Internationale de Sculpture Contemporaine*.
- MUSÉE RODIN, Paris. May 4-June 3, 1960, *XIIème Salon de la Jeune Sculpture*. April-May, 1961, *XIIIème Salon de la Jeune Sculpture*. April-May, 1962, *XIVème Salon de la Jeune Sculpture*. April 26-May 25, 1963, *XVème Salon de la Jeune Sculpture*.
- GALERIE D. CREUZE, Paris, June 12-July 8, 1964, *XVIème Salon de la Jeune Sculpture*.
- MUSÉE RODIN, Paris, April 29-May 30, 1965, *XVIIème Salon de la Jeune Sculpture*.
- FESTIVAL DU MARAIS, Paris, June-September, 1966, *XVIIIème Salon de la Jeune Sculpture*.
- PALAIS ROYAL, Paris, June-September, 1967, *XIXème Salon de la Jeune Sculpture*.
- DEPARTMENT OF FINE ARTS, CARNEGIE INSTITUTE, Pittsburgh, October 27, 1961-January 7, 1962, *The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*.
- MUSEUM OF ART, CARNEGIE INSTITUTE, Pittsburgh, October 30, 1964-January 10, 1965, *The 1964 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*.

C.

NON-RECURRING INTERNATIONAL SCULPTURE EXHIBITIONS

(Arranged in chronological order)

- PALAZZO DEL KURZAL, Republic of San Marino, July 7-September 20, 1963, *IV Biennale Internazionale d'Arte*.
- VI BIENAL DE SÃO PAULO, São Paulo, Brazil, September-December, 1961.
- VII BIENAL DE SÃO PAULO, São Paulo, Brazil, September-December, 1963.
- VIII BIENAL DE SÃO PAULO, São Paulo, Brazil, September-December, 1965.
- IX BIENAL DE SÃO PAULO, São Paulo, Brazil, September-December, 1967.
- THE TOKYO METROPOLITAN ART GALLERY, Tokyo.
 May 10-30, 1961, *The VI Tokyo Biennale*.
 May 10-30, 1963, *The VII Tokyo Biennale*.
 May 10-31, 1965, *The VIII Tokyo Biennale*.
 May 10-31, 1967, *The IX Tokyo Biennale*.
- XXX BIENNALE INTERNAZIONALE D'ARTE, Venice, June 18-October 16, 1960.
- XXXI BIENNALE INTERNAZIONALE D'ARTE VENEZIA, Venice, June 16-October 7, 1962.
- XXXII BIENNALE INTERNAZIONALE D'ARTE VENEZIA, Venice, June 20-October 18, 1964.
- XXXIII BIENNALE INTERNAZIONALE D'ARTE VENEZIA, Venice, June 18-October 16, 1966.
- GALERIJA SUVREMENE UMJETNOSTI, Zagreb, Yugoslavia.
 1961, *Nove Tendencije*.
 August 1-September 15, 1963, *Nove Tendencije 2*.
 August 13-September 19, 1965, *Nova Tendencija 3*.
- UNIVERSITY OF CALIFORNIA, Berkeley, March 6-April 3, 1960, *Art from Ingres to Pollock: Painting and Sculpture since Neo-Classicism*. Texts by Grace McCann Morley, James D. Hart, Stephen C. Pepper, Herschel B. Chipp.
- MUSEUM BOYMANS-VAN BEUNINGEN, Rotterdam, March 25-September 25, 1960, *Beeldtentoonstelling Floriade*.
- MUSÉE CANTINI, Marseille, April, 1960, *Sculpture Contemporaine*.
- MUSÉE D'ART ET D'INDUSTRIE, Saint-Etienne, Summer 1960, *Cent Sculpteurs de Daumier à nos jours*. Text by Maurice Allemand.
- PARC DES EXPOSITIONS, Paris, October, 1960, *Festival d'Art Avant-Garde*.
- THE CLEVELAND MUSEUM OF ART, Cleveland, Ohio, October 5-November 13, 1960, *Paths of Abstract Art*. Texts by Edward B. Henning.
- STEDELJK MUSEUM, Amsterdam, December 16, 1960-January 16, 1961, *Van Natuur tot Kunst*. Statements by individual artists.
- OTTO GERSON GALLERY, New York, May-June, 1961, *The Nude in Sculpture*.
- STEDELJK MUSEUM, Amsterdam, July 22-September 11, 1961, *Polariteit: het Apollinische en het Dionysische in de Kunst*. Texts by Thomas Grochowiak and Anneliese Schröder.
- THE NEW SCHOOL ART CENTER, New School for Social Research, New York, October 5-27, 1961, *Mechanism and Organism*.
- GALERIE BENISE RENÉ, Paris, December, 1961-February, 1962, *Art Abstrait Constructif International*. Text Michael Seuphor.
- KRESGE ART CENTER, Michigan State University, East Lansing, Michigan, December 23, 1961-January 22, 1962, *Contemporary Trends in Painting and Sculpture*.
- STAEMPLI GALLERY, New York, January 2-20, 1962, *Twenty Sculptors*.
- WORLD HOUSE GALLERIES, New York, February 20-March 17, 1962, *Sculpture: Daumier to Picasso*.
- MUSÉE DES ARTS DÉCORATIFS, Paris, Opened March 7, 1962, *Antagonismes 2; L'Objet*. Texts by Georges Braque and Francis Ponge.
- SEATTLE WORLD'S FAIR, Seattle, April 21-October 21, 1962, *Art Since 1950*.
- MUSÉE MUNICIPAL, Le Havre, May-June, 1962, *Sculpture Contemporaine*.
- PROVIDENCE ART CLUB, Providence, Rhode Island, May 13-June 8, 1962, *Some Directions in Modern Sculpture*.
- OTTO GERSON GALLERY, New York, June-July, 1962, *Monumental Sculpture*. Text by Michel Seuphor (excerpts from Seuphor, *Sculpture of this Century*, New York, George Braziller, 1960).
- BIENNALE INTERNAZIONALE DI SCULTURA, July 15-September 2, 1962, 3 *premio Carrara*.
- PALAZZO COLLICOLA, Spoleto, Italy, June-September, 1962, *Festival of Two Worlds: Sculpture in the City*.
- CENTRO DE ARTES VISUALES DEL INSTITUTO TORCUATO DI TELLA, Buenos Aires, September, 1962, *Premio Internacional de Escultura*.
- MARTHA JACKSON GALLERY, New York, November 23-December 29, 1962, *Sculpture: International*.
- PAUL ROSENBERG AND CO., New York, January 8-February 13, 1963, *American and European Sculpture*.
- GALERIE CREUZE, Paris, January 19-February 19, 1963, *Actualité de la Sculpture*. Texts by Denys Chevalier, Simone Frigerio, Gérard Cassiot-Talabot, Pierre Guéguen.
- GALERIE DENISE RENÉ, Paris, May-September, 1963, *Esquisse d'un Salon*. Texts by Jacques Lassaigne and Jean-Clarence Lambert.
- AMERICAN ARTISTS AND STUDENTS CENTER, Paris, June 6-July 31, 1963, *Sculpture Champêtre*.
- MUSEUM DES 20. JAHRHUNDERTS, Vienna, July 5-September 1, 1963, *Idole und Dämonen*. Texts by W. Hofmann and Gerhart Rindauer.
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- MUSEUM DES 20. JAHRHUNDERTS, Vienna, September 21-November 4, 1962, *Kunst von 1900 bis Heute*. Text by Werner Hofmann.

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- THE SOLOMON R. GUGGENHEIM MUSEUM, New York, October 3, 1962-January 6, 1963, *Modern Sculpture from the Joseph H. Hirshhorn Collection*. Text by H. H. Arnason.
- ALBRIGHT-KNOX ART GALLERY, Buffalo, November 19-December 15, 1963, *Mixed Media and Pop Art*. Text by Gordon M. Smith.
- THE MUSEUM OF FINE ARTS, Houston, Texas, January 24-February 14, 1963, *Space and Fantasy*. Statement by James Johnson Sweeney.
- OTTO GERSON GALLERY, New York, May 18-June 15, 1963, *10 Sculptors in 10 Media*.
- BUNDY ART GALLERY, Waitsfield, Vermont, June-August, 1963, *Sculpture Exhibition 1963*.
- GÖTEBORGS KONSTMUSEUM, Göteborg, Sweden, June 10-September 1, 1963, *Konst efter 1945*.
- WADSWORTH ATHENEUM, Hartford, January 9-February 9, 1964, *Black, White and Gray*. Text by Samuel J. Wagstaff, Jr.
- SIDNEY JANIS GALLERY, New York, February 4-29, 1964, *The Classic Spirit in 20th Century Art*.
- STAEMPFLI GALLERY, New York, February 25-March 21, 1964, *Stone, Wood, Metal*.
- TATE GALLERY, London, April 22-June 28, 1964, *Painting and Sculpture of a Decade: 54-64*.
- MUSEUM DES 20. JAHRHUNDERTS, Vienna, July 3-August 30, 1964, *Meisterwerke der Plastik*. Text by Werner Hofmann.
- MUSEUM DES 20. JAHRHUNDERTS, Vienna, September 19-October 31, 1964, *Pop etc.* Texts by Werner Hofmann and Otto A. Graf.
- THE NEW SCHOOL ART CENTER, New School for Social Research, New York, October 14-November 14, 1964, *The Artist's Reality: An International Sculpture Exhibition*. Text by Paul Mocsanyi. Statements by the artists.
- International Art Exhibition*, Lusaka, Zambia, October 19-November 30, 1964.
- AKADEMIE DER KÜNSTE, Berlin, November 24, 1964-January 3, 1965, *Neue Realisten und Pop Art*. Text by Werner Hofmann.
- STAEMPFLI GALLERY, New York, February 23-March 20, 1965, *Stone and Crystal*.
- ALBRIGHT-KNOX ART GALLERY, Buffalo, February 27-March 28, 1965, *Kinetic and Optic Art Today*. Text by Gordon M. Smith.
- LUNDS KONSTHALL, Lunds, Sweden, March 19-April 25, 1965, *Le Merveilleux Moderne*.
- PROVIDENCE ART CLUB, Providence, Rhode Island, March 31-April 24, 1965, *1965 Kane Memorial Art Exhibition, Critics Choice: Art Since World War II*. Texts by Thomas B. Hess, H. Kramer, H. Rosenberg.
- VONDELPAK, Amsterdam, April 1-October 1, 1965, *Sculptuur in Amsterdam*. Text by W. Sandberg, (French, German, English translations).
- STEDELIJK MUSEUM, Amsterdam, April 15-June 8, 1965, *Nul Negentienhonderd Vijf en Zestig*. Two volumes. Excerpts from statements and writings of the artists.
- DALLAS MUSEUM OF FINE ARTS, Dallas, Texas, May 12-June 13, 1965, *Sculpture Twentieth Century*.
- JARDIN BOTANIQUE, Montreal, July-August, 1965, *Confrontation 65: International Exhibition of Sculpture*. Texts by Yves Robillard and Robert Ayre.
- HILL OF THE MUSES, Athens, September 8-November 8, 1965, *1st International Biennale of World Sculpture, Panathenea of World Sculpture*.
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- WORLD HOUSE GALLERY, New York, November 3-27, 1965, *Sculpture from all Directions*.
- MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, Paris, December, 1965, *Un Groupe 1965*. Texts by René Héron de Villefosse and André Chastel.
- GALERIE CLAUDE BERNARD, Paris, December 14, 1965, *La Main: sculptures*.
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One-man exhibitions

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- J. D. HUDSON GALLERY, Detroit, May 3-27, 1967.

ALEXANDER CALDER

For bibliography and exhibition list see:

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Selected group exhibitions

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ANTHONY CARO

For bibliography and exhibition list see:

RIJKSMUSEUM KRÖLLER-MÜLLER, Otterlo, Holland, May 7-July 2, 1967, *Eduardo Paolozzi and Anthony Caro*. Caro text by Clement Greenberg.

Selected group exhibitions

- INSTITUTE OF CONTEMPORARY ART, University of Pennsylvania, Philadelphia, December, 1965-January 17, 1966, *7 Sculptors*. Caro text by Michael Benedikt.
- LOS ANGELES COUNTY MUSEUM OF ART, Los Angeles, 1967.

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ANDREA CASCELLA**One-man exhibitions**

- GALLERIA DELL'OBELISCO, Rome, 1949.
- GALLERIA DEL CAVALLINO, Venice, 1951.
- GALLERIA DEL MILANO, Milan, November 25-December 4, 1954.
- GALLERIA DEL NAVIGLIO, Milan, 1956.
- GALLERIA D'ARTE SELECTA, Rome, February 19-March 7, 1958, *Andrea e Pietro Cascella*. Poem by Michele Parrella.
- GROSVENOR GALLERY, London, 1960.
- GALLERIA DELL'ARIETE, Milan, June, 1961. Text by Emilio Tadini.
- GROSVENOR GALLERY, London, June 6-July 7, 1962. Text by Marco Valsecchi.
- GALLERIA DELL'ARIETE, Milan, November 15, 1963. Text by Emilio Tadini.
- BETTY PARSONS GALLERY, New York, April 20-May 15, 1965. Text by Giuseppe Marchiori.
- HOLLAND GALLERY, Chicago, 1967.

Selected group exhibitions

- XXV BIENNALE INTERNAZIONALE D'ARTE VENEZIA, Venice, 1950.
- THE SOLOMON R. GUGGENHEIM MUSEUM, New York, October 3, 1962-January 6, 1963, *Modern Sculpture from the Joseph H. Hirshhorn Collection*.
- XXXII BIENNALE INTERNAZIONALE D'ARTE VENEZIA, Venice, June 20-October 18, 1964. Text on Cascella by Marco Valsecchi.

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CÉSAR (BALDACCINI)

For bibliography and exhibition list see:

MUSÉE DES ARTS DÉCORATIFS, Paris, June-September, 1965, *Trois Sculpteurs: César, Roël D'Haese, Tinguely*. Text by François Mathey.

One-man exhibitions

- GALLERIA GALATEA, Turin, March 25-April 20, 1966. Text by Luigi Carluccio.
- STEDELIJK MUSEUM, Amsterdam, May 13-June 26, 1966.
- MUSEUM CANTINI, Marseille, October-November, 1966. Texts by François Mathey and Douglas Cooper.
- GALERIE MADOURA, Cannes, 1966. Text by Douglas Cooper.

Selected group exhibitions

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JOHN CHAMBERLAIN

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One-man exhibitions

LEO CASTELLI GALLERY, New York, January 13-February 3, 1962.
ROBERT FRASER GALLERY, London, May 14-June 8, 1963, 2 *American Sculptors: Chamberlain, Stankiewicz*.
DWAN GALLERY, Los Angeles, November 29, 1966-January 7, 1967.

Selected group exhibitions

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EDUARDO CHILLIDA

For exhibition list see:
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One-man exhibition

GALERIE VÖMEL, Düsseldorf, March 15-April 30, 1967. Text by Werner Schmalenbach.

Selected group exhibitions

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One-man exhibitions

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STEDELIJK MUSEUM, Amsterdam, April 1-May 2, 1960. Text (in supplement to catalogue) by G. C. Argan.

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One-man exhibitions

PACE GALLERY, Boston, 1963. Text by Sam Hunter.
GALLERIA ODYSSEA, New York, January 5-30, 1965.
GALLERIA ODYSSEA, New York, March 15-April 15, 1966.
BOYMANS-VAN BEUNINGEN MUSEUM, Rotterdam, 1967.

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BURGOYNE DILLER**One-man exhibitions**

PINACOTHECA GALLERY, New York, to December 31, 1946.
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ROSE FRIED GALLERY, New York, to December 8, 1951.
GALERIE CHALETTE, New York, May, 1961, *Diller, Paintings, Constructions, Drawings, Watercolors*.
GALERIE CHALETTE, New York, March 7, 1964, *Color-Structures, Paintings and Drawings by Burgoyne Diller*.
THE NEW JERSEY STATE MUSEUM, Trenton, February 11-April 3, 1966, *Burgoyne Diller: 1906-1965*. Text by Lawrence Campbell (reprint from *Art News*, May, 1961.)

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One-man exhibitions

- GALERIE ALEXANDRE IOLAS, Paris, March 23-April 23, 1966.
CENTRO DE ARTES VISUALES DEL INSTITUTO TORCUATO DI TELLA, Buenos Aires, July 26-August 18, 1966.
MARLBOROUGH GALLERY, New York, January 20-February 18, 1967.
STEDELIJK MUSEUM, Amsterdam, March 23-May 7, 1967.

Selected group exhibitions

XXXIII BIENNALE INTERNAZIONALE D'ARTE VENEZIA, Venice, June 18-October 16, 1966.

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NORIYASU FUKUSHIMA**One-man exhibition**

GALERIE I6, Kyoto, 1966.

Selected group exhibitions

NATIONAL MUSEUM OF MODERN ART, Kyoto, April 4-May 10, 1964, *Contemporary Trend of Japanese Paintings and Sculptures*.
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For exhibition list see:

KUNSTHALLE, Basel, June 25-August 28, 1966, *Giacometti*.

One-man exhibitions

WORLD HOUSE GALLERIES, New York, January 12-February 6, 1960.
THE PHILLIPS COLLECTION, Washington, D.C., February 2-March 4, 1963. Text by Duncan Phillips.
LOUISIANA MUSEUM, Humlebaek, Denmark, September 18-October 24, 1965, (modified version of Tate Gallery exhibition).

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BARBARA HEPWORTH

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For exhibition list see:

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MODERNA MUSEET, Stockholm, November-December, 1964. Text by J. P. Hodin.

Selected group exhibitions

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RUDOLF HOFLEHNER

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KAMAKURA MUSEUM OF MODERN ART, Kamakura, 1963-64.

KYOTO MUNICIPAL MUSEUM OF ART, Kyoto, May 21-June 18, 1966.

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One-man exhibitions

WÜRTEMBERGISCHER KUNSTVEREIN, Stuttgart, March 25-April 24, 1966.

GALERIE CLAUDE BERNARD, Paris, November 8-December, 1966. Text by Walter Lewino.

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One-man exhibitions

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GALERIE BIRCH, Copenhagen, March 5, 1959. Text by Jean Laude.

STEDELJK MUSEUM, Amsterdam, March, 1960. Text by Eugene Ionesco.

KUNSTNERNES KUNSTHANDEL, Copenhagen and GUMMERSONS KONSTGALLERI, Stockholm, 1961. Text by Kristian Romare.

KOOTZ GALLERY, New York, February 13-March 3, 1962, *Sculpture by Jacobsen*.

GALERIE HYBLER, Copenhagen, 1963. Text by Ejner Johannsson.

GALERIE STANGL, Munich, February 2-March 20, 1965.

GALERIE CHALETTE, New York, November-December, 1966. Text by I. Myerson and Michel Ragon.

Selected group exhibitions

MUSEUM OF ART, CARNEGIE INSTITUTE, Pittsburgh, December 5, 1958-February 8, 1959, *The Pittsburgh International Exhibition of Contemporary Painting and Sculpture*.

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MUSEUM OF ART, CARNEGIE INSTITUTE, Pittsburgh, October 27, 1961-January 7, 1962, *The Pittsburgh International Exhibition of Contemporary Painting and Sculpture*.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York October 3, 1962-January 6, 1963, *Modern Sculpture from the Joseph H. Hirshhorn Collection*.

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JERZY JARNUSZKIEWICZ**One-man exhibition.**

GALERIA SZTUKI ZPAP, Warsaw, 1966.

Selected group exhibitions

SYMPOSIUM FORMA VIVA, Ravne, Yugoslavia, 1964.

I BIENNIAL FORM PRZESTRZENNYCH, (I Biennial of Spatial Forms), Elblag, Poland, July 22-August 11, 1965.

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IX BIENAL DE SÃO PAULO, São Paulo, Brazil, 1967.

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DONALD JUDD

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Selected group exhibitions

- VIII BIENAL SAO PAULO, São Paulo, Brazil, September-November, 1965.
 THE JEWISH MUSEUM, New York, April 27-June 12, 1966, *Primary Structures*.
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One-man exhibitions

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 FERUS GALLERY, Los Angeles, opened March 15, 1966.

Selected group exhibitions

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 MUSEUM OF ART, CARNEGIE INSTITUTE, Pittsburgh, October 27, 1961-January 7, 1962, *The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*.
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VJENCESLAV RICHTER**One-man exhibition**

MUSEJ ZA UMJETNOST I OBRT, Zagreb, April 8-24, 1964.

Selected group exhibitions

GALERIJA SUVREMENE UMJETNOSTI, Zagreb, August 1-September 15, 1963, *Nove Tendencije 2*.

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GEORGE RICKEY

For bibliography and exhibition list see:

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KEN SAKAKI**One-man exhibitions**

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GEORGE SEGAL

For bibliography and exhibition list see:

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One-man exhibitions

SIDNEY JANIS GALLERY, New York, October 4-30, 1965, *New Sculpture by George Segal*.

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One-man exhibition

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MORIO SHINODA

For bibliography and exhibition list see:

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ANTHONY SMITH

For bibliography and exhibition list see:

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One-man exhibition

BRYANT PARK, New York, January 27-February, 1967.

Selected group exhibitions

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For bibliography and exhibition list see:

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One-man exhibitions

HAYDEN GALLERY, Massachusetts Institute of Technology, Cambridge, Massachusetts, February 9-27, 1962, *David Smith: Sculptures and Reliefs*.

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Selected group exhibitions

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RICHARD STANKIEWICZ

For exhibition list see:

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One-man exhibitions

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One-man exhibitions

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One-man exhibitions

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WILLIAM TUCKER

For exhibition list see:

THE JEWISH MUSEUM, New York, April 27-June 12, 1966, *Primary Structures*.

One-man exhibitions

- RICHARD FEIGEN GALLERY, New York, November 31-December 30, 1965.
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WILLIAM TURNBULL

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One-man exhibition

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Selected group exhibitions

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KAZUO YUHARA**Selected group exhibitions**

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INDEX OF ARTISTS

	Page		Page
Agostini, Peter	71	Lenk, Thomas	118
Armitage, Kenneth	74	Lipchitz, Jacques	49
Arp, Jean	21-25	Luginbühl, Bernhard	112
Bell, Larry	125	Malich, Karel	94
Ben-Schmuel, Dan	103	Manzù, Giacomo	63
Bill, Max	62	Marini, Marino	56
Bladen, Ronald	76	McCracken, John	120
Bury, Pol	87	Meadmore, Clement	110
Calder, Alexander	50, 51	Miyawaki, Aiko	111
Caro, Anthony	91	Moore, Henry	52
Cascella, Andrea	78	Morris, Robert	115
César	84	Müller, Robert	82
Chamberlain, John	104	Murray, Robert	124
Chillida, Eduardo	92	Negret, Edgar	83
Colla, Ettore	53	Nevelson, Louise	55
Consagra, Pietro	79	Noguchi, Isamu	58
Couzijn, Wessel	68	Oldenburg, Claes	113
Diller, Burgoyne	35-37	Paolozzi, Eduardo	95
Di Suvero, Mark	117	Pfahler, Georg Karl	101
Etienne-Martin	72	Picasso, Pablo	48
Fontana, Lucio	54	Richter, Vjenceslav	73
Fukushima, Noriyasu	123	Rickey, George	60, 61
Giacometti, Alberto	28-33	Sakaki, Ken	122
Haese, Günter	93	Segal, George	102
d'Haese, Roël	85	Serrano, Pablo	66
Hepworth, Dame Barbara	57	Shinoda, Morio	116
Hoflehner, Rudolph	75	Smith, Anthony	70
Horiuti, Masakazu	67	Smith, David	38-41
Ipousteguy, Jean	80, 81	Stankiewicz, Richard	88
Jacobsen, Robert	69	Tinguely, Jean	100
Jarnuskiewicz, Jerzy	77	Tovish, Harold	86
Judd, Donald	107	Trova, Ernest	106
Kelly, Ellsworth	90	Tršar, Drago	108
Kemeny, Zoltan	42-45	Tucker, William	121
Kiesler, Frederick	26, 27	Turnbull, William	89
King, Phillip	119	Wotruba, Fritz	59
Kolibal, Stanislav	98	Yamaguchi, Katsuhiko	109
Kowalski, Piotr	105	Yuhara, Kazuo	114
Krasinski, Edward	99		

Australia	Meadmore	Spain	Picasso Serrano Chillida
Austria	Wotruba Hoflehner		
Belgium	d'Haese Bury	Switzerland	Arp Giacometti Kemeny Bill Müller Tinguely Luginbühl
Canada	Bladen Murray		
Colombia	Negret		
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61, 68, 73, 74, 94, 103, 104, 105, 107, 110, 112
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